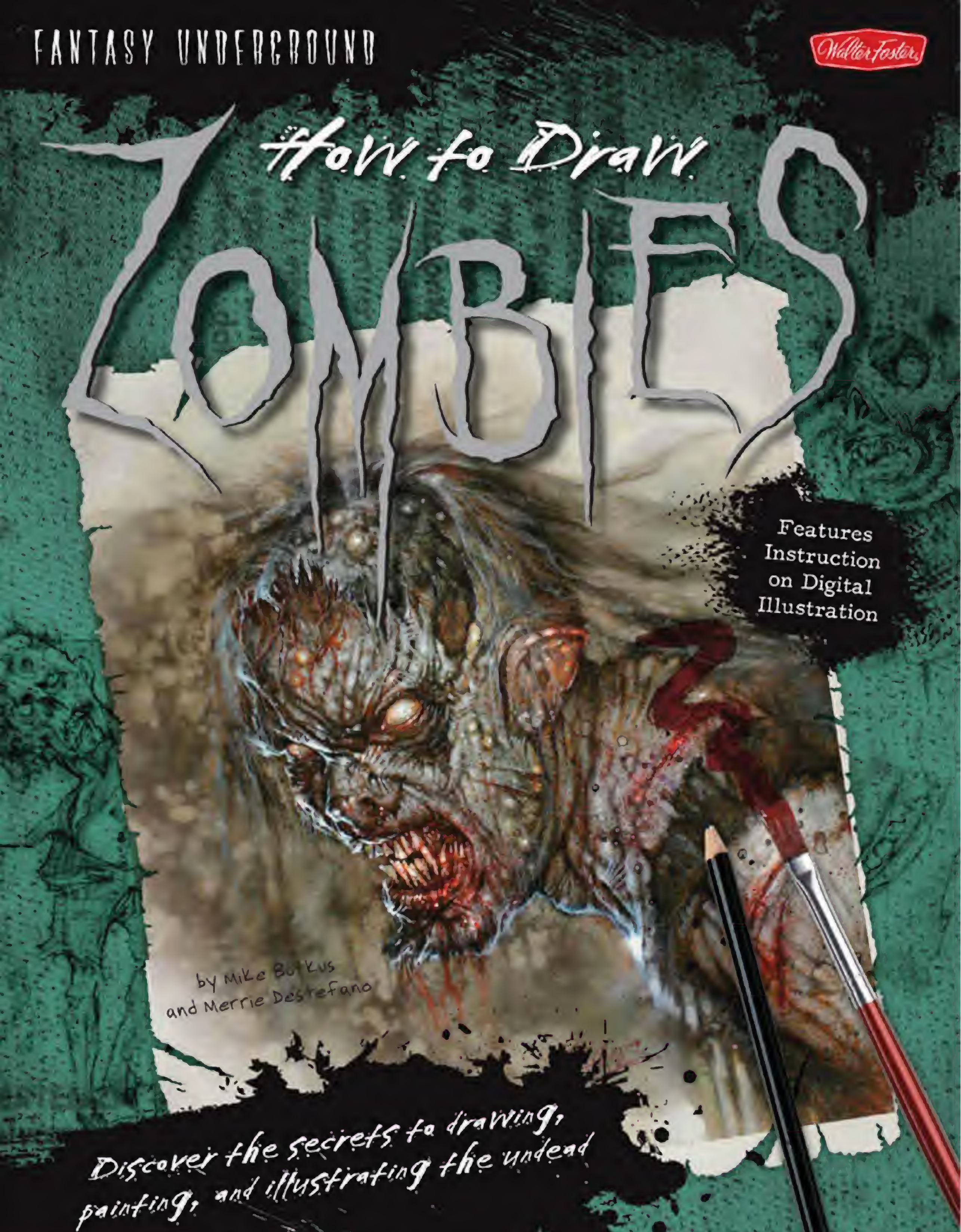
FANTASY UNDERGROUND

Walter Foster

How to Draw ZOMBIES

Features Instruction on Digital Illustration



by Mike Butkus and Merrie Destefano

Discover the secrets to drawing, painting, and illustrating the undead

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How to Draw ZOMBIES

by Mike Butkus and Merrie Destefano

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Introduction

The zombie: to know him is to fear him.

He travels in packs, hungers for human flesh, and generally signifies the end of life as we know it. Like a scene from a 1960s horror film, his crowd of the undead appears out of nowhere. It shambles closer, revealing sunken eyes, broken teeth, and moon-pale skin that crumbles and peels away much too easily. Somehow these monsters manage to shuffle along despite missing fingers or limbs. A foot might be turned sideways or an ear might be hanging lopsided, but it doesn't matter. These creatures don't feel pain. They don't even communicate with one another. And if you think they're ambling along without direction, you're wrong.

They're on a mission; they're insatiably hungry.

And they'd love to add you to the menu.

You've just entered The Fantasy Underground, a land where nightmares emerge from the mists of imagination, a place where dark creatures are born, the ultimate playground where you'll learn how to add your own thumbprint to the ever-changing zombie legend. Whether you're aching to learn how to draw these monsters or hoping to brush up on zombie folklore or planning to write your own story about this popular monster, this is the right place to be. All the information, inspiration, and instruction you need is right here.

But consider yourself warned. You should probably read this book with all the lights turned on, and all the windows and doors locked. Because the zombies are loose.

And the latest rumor is they're hungry.

Chapter 1:
Zombie Basics

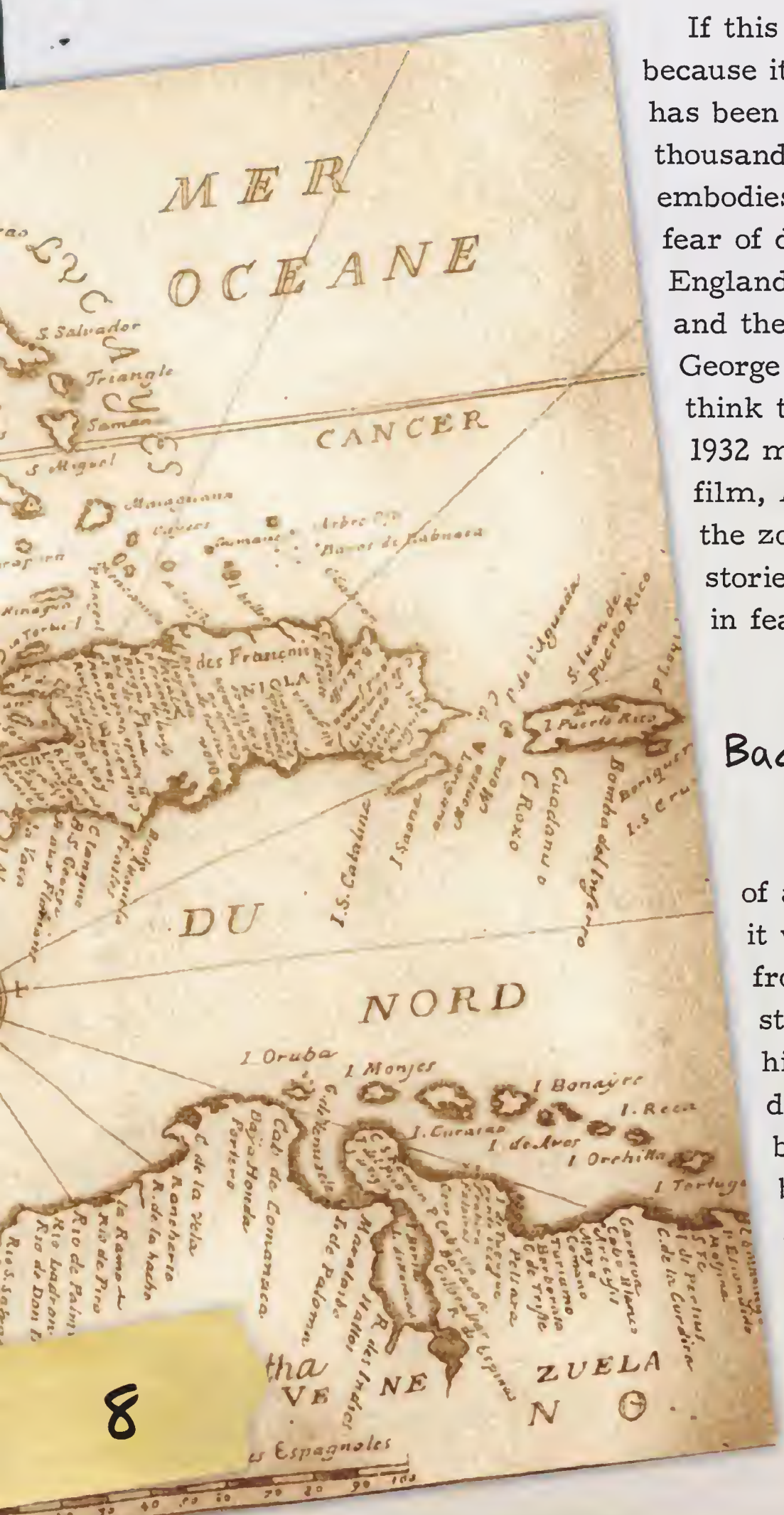
Zombie History

The Nightmare Begins

They were humans once, these beasts that populate the cinema screen, the modern novel, and the occasional nightmare. They lived, they laughed, they loved, they died—then a legendary plot twist came along: they didn't stay in the grave. They came back with a hunger and a vengeance.

They became zombies.

Risen from cemeteries and tombs, these are the walking dead.



If this mythic monster keeps you awake at night, it's probably because it contains slivers of all the scariest legends. The zombie has been pieced together, a la Frankenstein's monster, over thousands of years. Swathed in tattered burial clothes, the zombie embodies our collective memories of ancestral worship and our fear of death. It has walked through the fog-shrouded history of England, Germany, Romania, Iceland, Brazil, Haiti, West Africa, and the United States before reaching the cinematic screen in George Romero's 1968 film, *Night of the Living Dead*. You might think these creatures first launched into the public arena in the 1932 movie, *White Zombie,* starring Béla Lugosi, or the 1936 film, *Revolt of the Zombies*. But in truth, the macabre roots of the zombie legend began long, long ago, in an age when all our stories were told in whispers, when men and women crouched in fear of the capricious gods they worshipped.

Back to the Past

The zombie legend began with legendary beings: the gods of ancient Greece, Egypt, and Sumeria. In the ancient world, it was believed that only a god could travel the distance from death to life. Like forbidden fruit, this was not the stuff of mortals. In Greek legends, love drove Orpheus on his journey to the underworld, where he tried to rescue his dead wife, Eurydice. He almost succeeded in bringing her back but failed by disobeying Hades' orders and glancing back at his wife before she crossed into the upper world. A somewhat similar Egyptian love-story-wrapped-in-myth tells of the god Osiris, murdered by his brother Set, then magically resurrected by his sister and wife, Isis. As time passed and this story was retold, it metamorphosed, first

granting immortality to Egyptian kings, and then later, in the New Kingdom era (16th century B.C. to the 11th century B.C.) to all people who knew and performed the proper rituals.

This is the twisted path legends often take, changing slightly with each retelling.

As time passed, stories began to spread throughout the world about others who had returned from the dead. From the Sumerian tales of the god/king Tammuz rescued from the underworld by Inanna to the Hebrew Old Testament stories of Elijah and Elisha raising children from the dead to the Celtic ceremonial slaying of an aging king in the belief that his spirit would then inhabit a younger king, death was now seen as a door that could swing both ways.

Unfortunately, once it began to swing open, what walked through wasn't always friendly.

Common Ancestors

Today, those of us living in the Western world view ghosts as insubstantial and without substance. But this wasn't always the case. This particular viewpoint of spirits didn't become popular until the Victorian era. Before that, the returning dead were believed to be corporeal creatures with the ability to do harm or good—although they seemed to opt for harm more often.

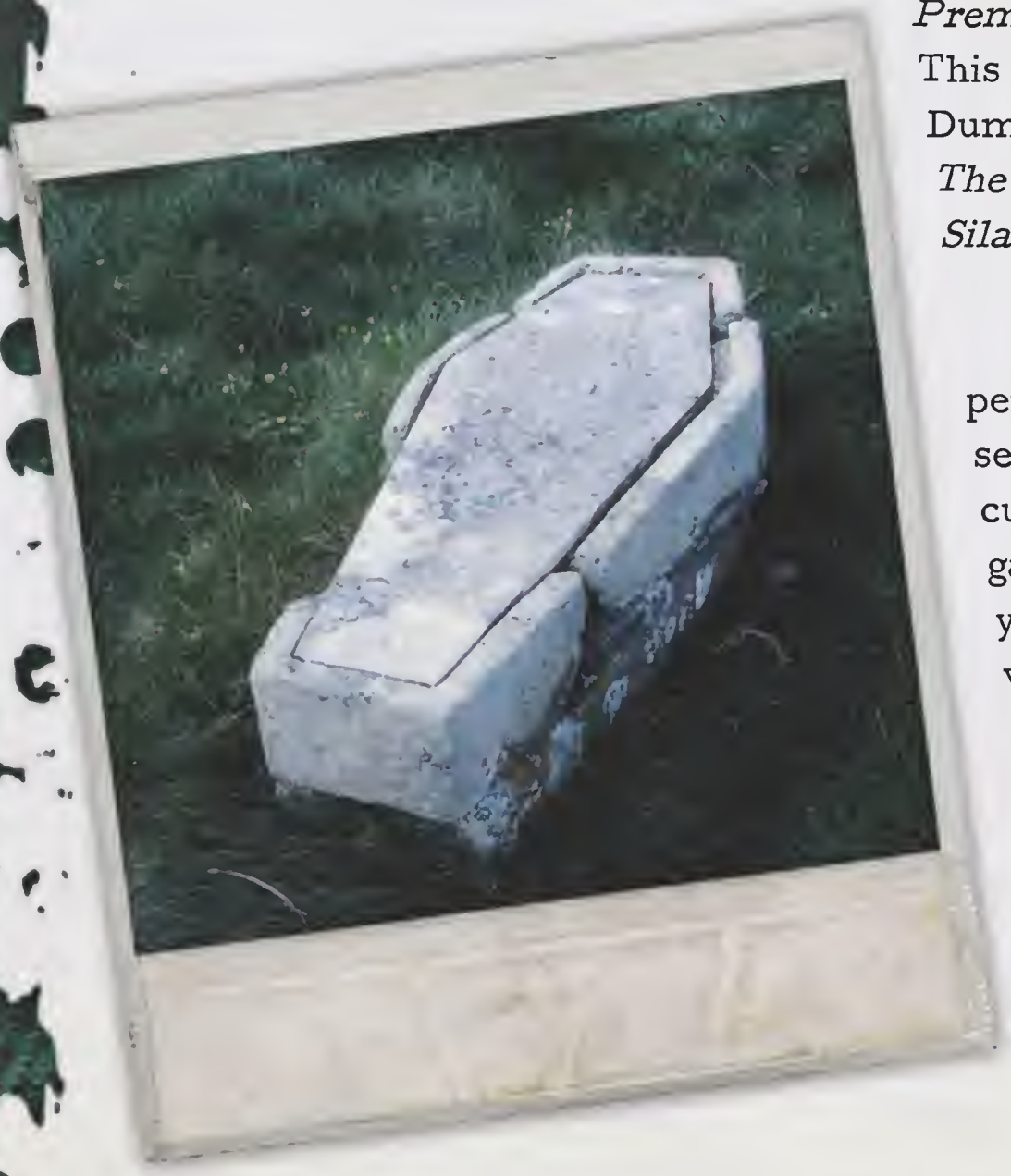
In Romania, these creatures were called *moroi* (benevolent spirits), or *strigoi* (malevolent spirits). When believed to be departed family members, these emissaries of the returning dead were often invited into homes and given a meal. This particular wraith is a common ancestor to both vampires and zombies. In Iceland, the Vikings believed in *draugars,* corpse-white or coal-black creatures who returned from the grave with malicious intent. Many of the *Sagas of Icelanders* from the 9th to the 14th centuries A.D., like the *Laxdoela* and the *Eyrbyggja* and the *Grettis,* include tales of dead men coming back for vengeance or sport. It was believed that the draugar could eat the flesh and drink the blood of their victims.

During the 12th to the 15th century, both England and Germany joined in on the telling of tales, with medieval ghost stories written by monks, courtiers, and churchmen. English writers included William of Newburgh (1136-1198), a Yorkshire canon who wrote that ghosts attacked people and drank their blood, and the 14th-century monk of Byland Abbey who wrote of James Tankerlay, an infamous ghost who returned from the grave to attack his former concubine. Walter Map (1140-1210), courtier of King Henry II of England, wrote some of the earliest vampire stories, while his contemporary, William of Newburgh (1136-1198) wrote of medieval revenants, corpses that returned from the grave.

At this point, the door to the world of the dead no longer swung open on occasion. It had been left ajar. These ghosts and spirits of written folklore had physical bodies—they could eat meals, drink alcohol, and get in fights with humans. Like disobedient children, they refused to stay in the tomb at night, preferring to carouse and stir up trouble. Consequently, their rotting bodies were often exhumed, then burned, staked, or chopped in bits, sometimes replete with a ceremonial beheading, similar to what we associate with vampires today.

Cannot Rest in Peace

By the 1800s, another phenomenon began to stir the imagination and, subsequently, found its way into the pages of literature: Catalepsy, a physical condition that produces muscular rigidity and an appearance similar to death. Today, doctors believe catalepsy is associated with catatonic schizophrenia. Unfortunately, this condition went undiagnosed and untreated in the 19th century and because of it many sufferers went to an early grave—while still alive. Tormented by this fear, Edgar Allan Poe wrote *The Premature Burial* and *The Fall of the House of Usher.* This affliction also found its way into stories by Alexandre Dumas: *The Count of Monte Cristo;* Arthur Conan Doyle: *The Adventure of the Resident Patient;* and George Elliot: *Silas Marner.*



Real tales of catalepsy circulated as well.

In the late 1800s, a woman named Constance Whitney perished, or so it seemed. While still in her coffin, a sexton tried to pry off one of her rings. He accidentally cut her finger with a blade. At this point, she woke up, gave an audible sigh, and then went on to live for several years. A similar tale arises from Northern Ireland, where the body of a wealthy woman was exhumed by thieves. While attempting to steal one of her rings, the "dead" woman revived.

The terms "undead" and "back from the dead" began to take on new meanings. The line between life and death was blurring, setting the stage for the final act in this monster's journey.

Voodoo

In the late 18th century, a Haitian slave uprising and a spirit-based belief system known as voodoo worked together to create an atmosphere of danger and dark magic—the perfect ingredients for the zombie myth to flourish. This belief system traveled from the tribal villages of Africa to the sugarcane plantations of the Caribbean, assimilating many Catholic customs along the way. It took root in Haiti (then known as Saint-Domingue), an island where the slaves soon outnumbered their owners by 10 to 1. Ultimately, voodoo became a political device with "priests"—or *houngan*—urging their followers to war against their owners. For some time, the Caribbean plantation owners worried that their slaves might rebel—a fear that manifested itself in Haiti in 1791. In this uprising, two different island voodoo traditions, Petro and Rada, joined forces, targeting the *petit blancs* and the plantation owners. These uprisings continued until 1804, when Haiti became an independent republic.

Fear played a large part in the 13-year revolution, and as a result, zombie myths began to circulate throughout the Caribbean and France. Outrageous stories were told about how the local Haitian *houngan* employed dark magic to raise the dead, thus creating their own soldiers to war against the militia. Rumors of cannibalism spread

as well. Initially, these rumors were created to cause animosity toward the local Creoles and to help quell the rebellion.

Oddly enough, these rumors were the labor pangs that would give birth to the monster that now lumbers across our modern cinema.

The Zombie Slave

Voodoo legends continued into the 19th century, claiming that either a *bokor,* a *houngan,* or a *mambo* could raise the dead and make them do their bidding. Since that time, stories have been told of mindless victims found years after their supposed deaths, stories like the Haitian tale, later proven false, of Felicia Felix-Mentor, allegedly found wandering about in a trance-like state 30 years after her burial. Or the tale of Clairvius Narcisse, who supposedly died in Deschapelles, Haiti, on May 2, 1962, and was later found, alive, in a village in 1980. Narcisse claimed that a bokor had given him a *poudre.* After this, doctors declared him dead, Narcisse was buried, and later "resurrected." Drugs given to him on a regular basis had allegedly numbed his senses and turned him into a zombie, after which he was sold as a slave to work on a sugarcane plantation.

Hoping to discover a new medicine, Dr. Wade Davis spent years investigating the various zombie powders used by bokors, then recorded his findings in *The Serpent and the Rainbow and The Passage of Darkness.* Davis concluded that a drug, or several drugs combined, had caused Narcisse's condition. His theory, based on samples collected while in Haiti, stated that bokors combined tetrodotoxin (from puffer fish), toxins from marine toads, various lizards and spiders, human remains, and sometimes even ground glass to create the powder used in their rituals. Despite Davis' research, the drug used to turn Narcisse into a zombie was never scientifically documented or proven.

Nonetheless, by this time, zombies had already achieved a level of notoriety, becoming the monster muse for both screenwriters and novelists. In 1929, W.B. Seabrook led the pack with *Magic Island,* a steamy voodoo tale set in turn-of-the-century Haiti. A flurry of movies followed that captured the essence of the voodoo zombie slave: *White Zombie* in 1932; *Ouanga* in 1936; *Revolt of the Zombies* in 1936; and *I Walked with a Zombie* in 1943. Then the mood changed in 1968 with the cult classic film, *Night of the Living Dead,* when George Romero introduced new elements: cannibalism, science fiction, and the zombie apocalypse. Heavily influenced by *I Am Legend,* the 1954 vampire novel by Richard Matheson, Romero's tale no longer relied on voodoo or sorcery to raise the dead. Likewise, today, the modern zombie often bears the scars of science gone wrong, with resurrection caused by anything from outer space radiation to toxic gas to an incurable virus to a mysterious cell phone signal. Like the birth of Mary Shelley's masterpiece, you can almost smell the electricity crackle as new ideas emerge. The legend continues to change with each retelling, as new books and movies grant the undead zombie new abilities—now he's agile, now he's intelligent, now he wants equal rights.

At this point, the zombie-returned-from-the-dead can be worked into almost story or portrait. From Jane Austen and Seth Grahame-Smith's *Pride and Prejudice with Zombies* to Max Brook's *World War Z,* the grave is the limit.

It's time to start digging.

Chapter 2: Drawing Zombies

Drawing Materials

Drawing zombies is a bit simpler than painting or rendering them on the computer, so let's start here. Basically, drawing consists of indicating shapes and defining *values* (the lightness or darkness of a color or of black). Because one relies so heavily on value to represent the subject, it's important to include a range of values for variety and contrast. Keep this in mind throughout your drawing process—from the beginning stages to the final details.

Materials Checklist

To complete all the drawing projects in this book, you'll need to purchase the materials below. Note that the exact materials needed for each project are listed at the start of each project:

- Multimedia vellum paper (9" x 12")
- Gessoed two-ply white illustration board (8.5" x 11")
- Tracing paper (15" x 20")
- Raw white illustration board (8.5" x 11")
- #2 (HB) pencil
- Kneaded eraser
- Pencil sharpener
- 600-grit sandpaper
- Colored pencils: black, white, 30% gray, 30% cool gray
- Black charcoal pencil
- Black indelible felt pen
- Gouache paints: lamp black and permanent white
- Acrylic paints: Payne's gray and Mars black
- #5 paintbrush (medium)
- #00 paintbrush (very small)
- Old toothbrush
- Workable spray fixative
- Airbrush (optional)
- Computer system, digital pen/graphic tablet, and Photoshop® (all optional; see page 101)

Light Table

The projects in this book will be easiest if you have access to a light table, such as the one shown on the right. This illuminated surface makes it possible to create a clean outline from a sketch, simply by placing a sheet of paper over your sketch and tracing. If you don't have a light table, you'll want to keep your initial sketch lines very light so they can be erased at a later stage.

Pencils

Graphite drawing pencils are generally graphite "leads" encased in wood. The lead comes in grades and is usually accompanied by a letter ("H" for "hard," or "B" for "soft") and a number (ranging from 2 to 9). The higher the number accompanying the letter, the harder or softer the graphite. (For example, a 9B pencil is extremely soft.) Hard pencils produce a light value and can score the surface of the paper, whereas softer pencils produce darker values and smudge easily. For this reason, stick to an HB (aka #2) pencil, which is right in between hard and soft pencils.

In addition to graphite pencils, you will also use a charcoal and a few colored pencils. Charcoal, (made up of burnt wood), is a dark, rich medium that can give a drawing dramatic contrast. Be careful—it smears easily! Colored pencils are less likely to smear and come in a wide range of colors. (See also "Colored Pencils" on page 65.)

Kneaded Eraser

A kneaded eraser is a helpful tool that can serve as both an eraser and a drawing tool. It can be molded into any shape, making it easy to remove graphite from your drawing surface. To erase, simply press the kneaded eraser onto your paper and lift. Unlike kneaded erasers, rubber or vinyl erasers can damage delicate drawing surfaces, and it's not as easy to be precise.

Paints

The project in this chapter involve mostly drawing, but they do suggest paint to accent areas here and there. The gouache (an opaque type of watercolor) and acrylic paints listed are all water-soluble, so you'll need a jar of water and some paper towels when using them. You can use either natural or synthetic hair bristles with gouache paint, but you'll want to stick with synthetic bristles when using acrylic.

Workable Spray Fixative

Coating your drawings with a layer of spray fixative can help prevent smudging as you develop your drawings. It's easy—especially while using charcoal—to accidentally smear your strokes. Workable spray fixative allows you to spray occasionally throughout your drawing process, so you can prevent accidents along the way.

Drawing Surfaces

Traditional drawing paper comes in three types: hot-press (smooth), cold-press (textured), and rough. Choose your texture according to your desired look. In general, rough paper produces broken strokes; it's not conducive to creating detail, but it's ideal for a sketchy style. Smooth paper allows for smooth, controlled strokes. In this chapter, the projects call for vellum paper and illustration board, which offer suitable surfaces for a multimedia drawing approach.

Zombie Beauty Queen

For the average glamour girl, beauty is only skin deep. Not so for the zombie—for her it goes all the way to the bone. In a zombie beauty contest, gore, sinew, and rotting flesh are all part of the pageant, so this project focuses on the contrast between earthly beauty and disgusting decomposition.

Materials

- Multimedia vellum paper (9" x 12")
- Kneaded eraser
- #2 pencil
- Black colored pencil
- 30% cool gray colored pencil
- 600-grit sandpaper
- Photoshop® (optional)

▲ **Step One** Plan your portrait with a rough sketch, working out the pose and the general value distribution.

Step Two Once you're satisfied with the concept of your thumbnail, begin a linear drawing on vellum paper. At this early stage, make sure that the features are positioned properly. (You can transfer this sketch; see "Transferring a Drawing" on page 25.)

Step Three After the drawing is complete and you're happy with the proportions, immediately start on the distorted zombie features. Use the black colored pencil at this point.

TRANSFERRING A DRAWING

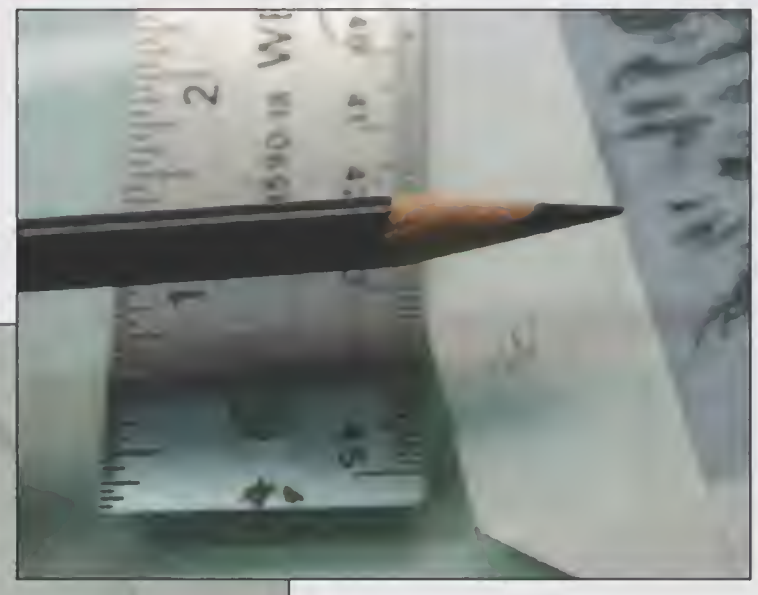
To begin the projects in this book, you might find it helpful to trace a basic outline of the final piece of art (or one of the early steps). Transferring the outlines of an image to your drawing or painting surface is easier than you may think. The easiest method for this involves transfer paper, which you can buy at your local arts and crafts store. Transfer paper is a thin sheet of paper that is coated on one side with graphite. (You can also create your own version of transfer paper by covering one side of a piece of paper with graphite from a pencil.) Simply follow the steps below.

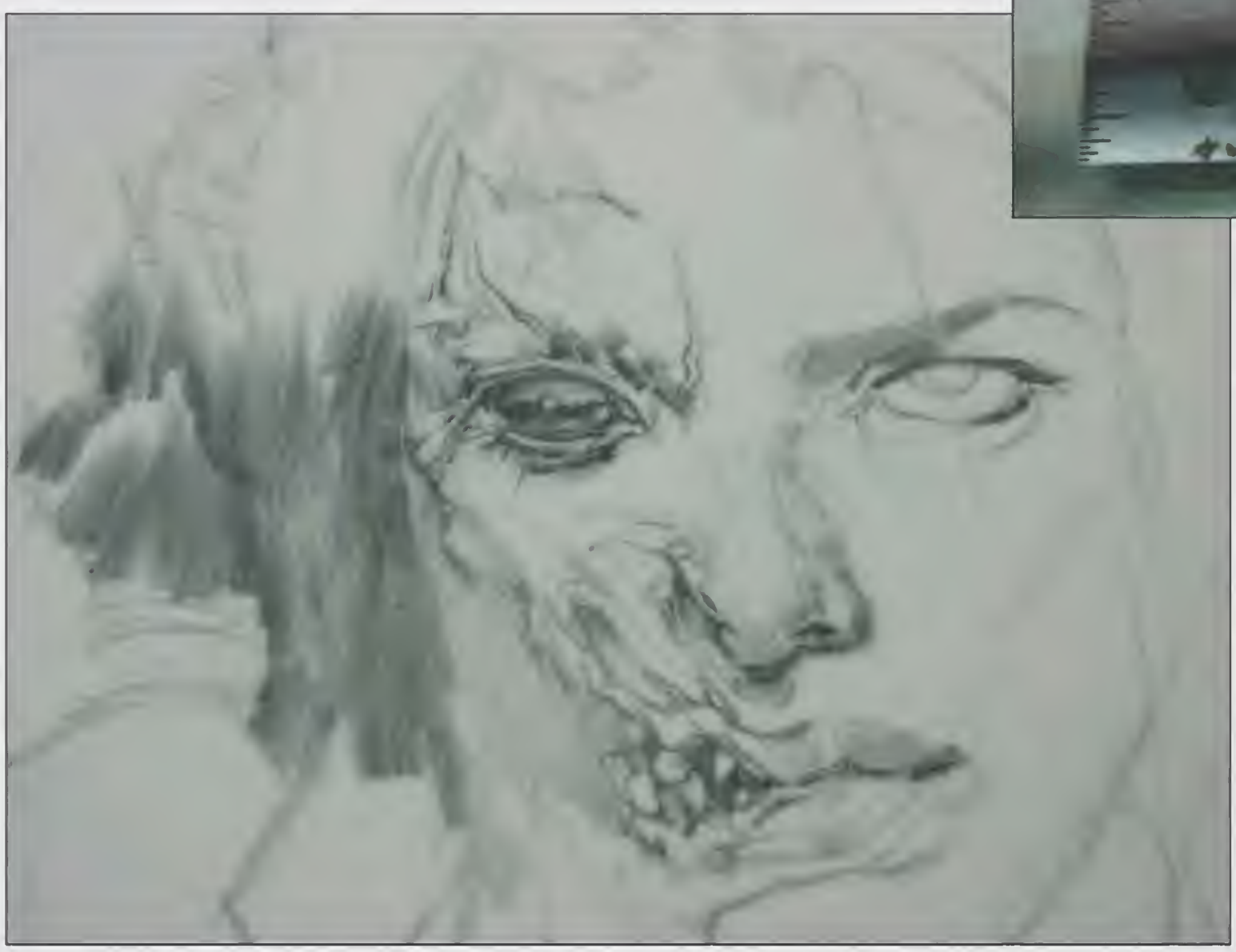
Step 1 Make a photocopy of the image you would like to transfer and enlarge it to the size of your drawing paper or canvas. Place the transfer paper graphite-side-down over your paper or canvas. Then place your photocopy over the transfer paper and secure them in place.

Step 2 Lightly trace the lines that you would like to transfer onto your drawing or painting surface. When transferring a guide for a drawing project, keep the lines minimal and just indicate the position of each element; you don't want to have to erase too much once you remove the transfer paper.

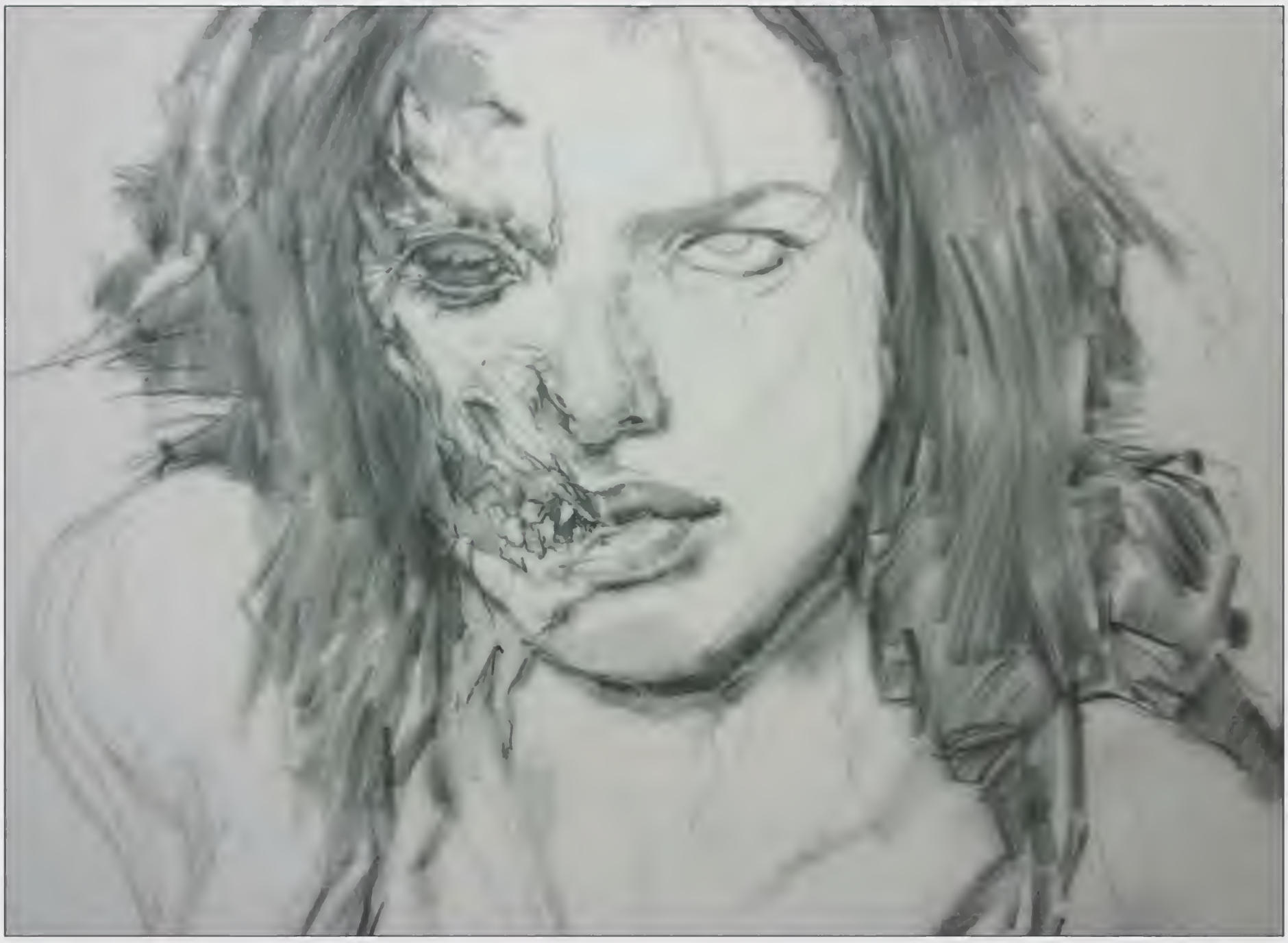
Step 3 While tracing, occasionally lift the corner of the photocopy to make sure the lines are transferring properly. Continue tracing over the photocopy until all of your lines have been transferred.

▶ **Step Four** It's extremely important to keep your pencils sharp, especially when drawing at this size and when using vellum paper. It's best to use an electric sharpener that produces very sharp tips (preferably to a 16-degree point). Next, use 600-grit sandpaper to further sharpen the pencil. This also creates a chiseled edge which makes it easier to vary the width of your line as you draw.





◀ **Step Five** Next, start adding tone and detail to the structure on the zombie side of the vixen's face, making sure that it looks believable.



Step Six At this point, you want to set up the values for the next stage of the drawing. It's incredibly important to be aware of your line quality and design of shape as you move into each step of your illustration.

Step Seven Once some of the twisted facial features of the zombie have been laid in, move on to the human features. Slowly build up the values on the skin tone, using a 30% cool gray colored pencil. Again, remember to keep it very sharp. Use a rubber pencil eraser to pick out highlights that will accent the facial structure.

Step Eight After finishing the softer features of your sexy zombie vixen, focus on creating a sense of depth by showing different textures of human anatomy such as bones, flesh, and brain matter. Then, start the process of integrating these textures into wonderfully horrific, yet well-designed shapes.

GREAT ZOMBIE READS

You don't want to feel left out the next time your friends are discussing zombies. The below list can help you brush up on zombie lore, and teach you how to survive if the great zombie apocalypse unfolds sooner than expected.

Books:

Magic Island: 1929 by W.B. Seabrook
The Rising; City of the Dead: both by Brian Keene
Cell: 2006 by Stephen King
World War Z: 2007 by Max Brooks
The Zombie Survival Guide: 2003 by Max Brooks
Zombie Haiku: 2008 by Ryan Mecum
Pride and Prejudice and Zombies: 2009 by Jane Austen and Seth Grahame-Smith
Monster Island; Monster Nation; Monster Planet: all by David Wellington
The Restless Dead: 2003 by Hugh B. Cave

Comics/Graphic Novels:

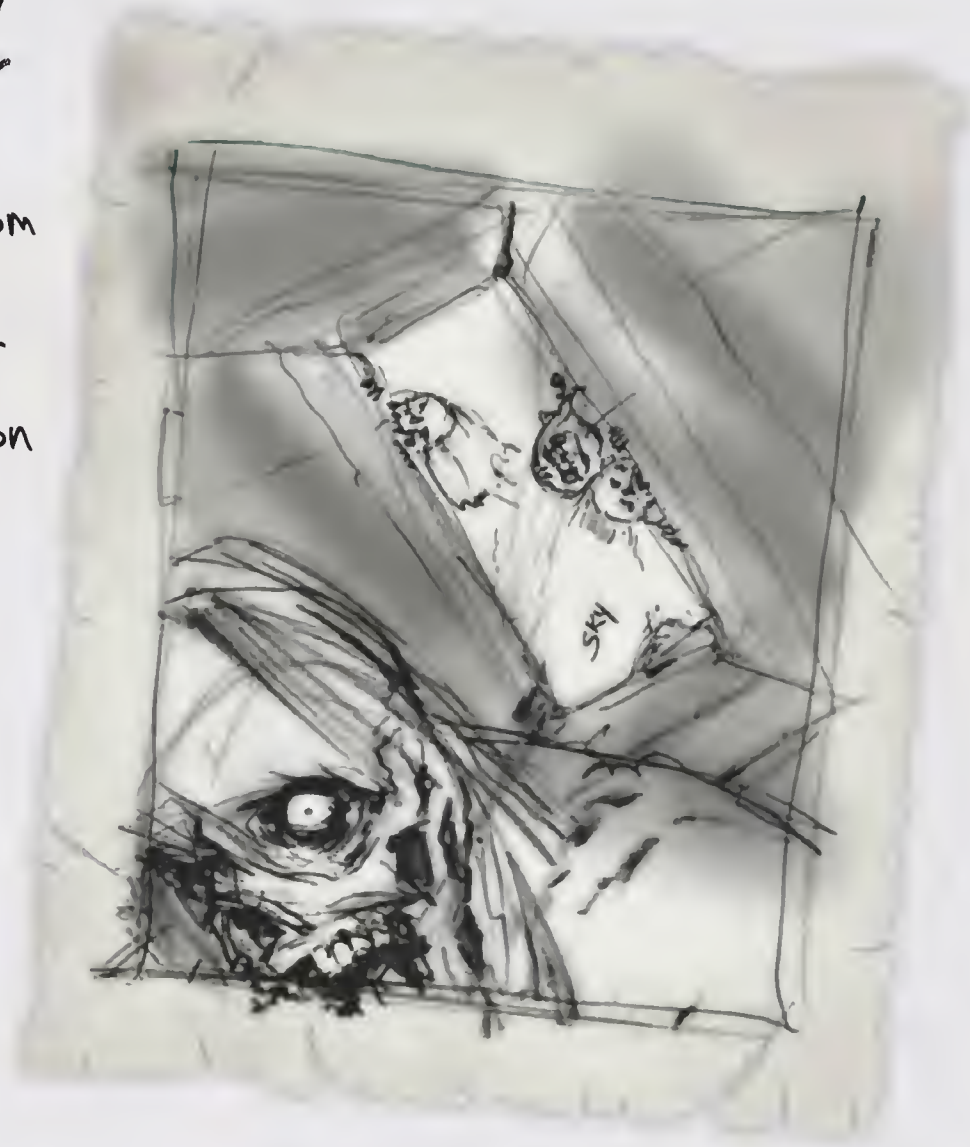
Dark Horse Comics ZombieWorld: *Champion of the Worms* by Mike Mignola and Pat McEown
Dawn of the Dead adaptation by Steve Niles and Chee
Marvel Comics miniseries: *Marvel Zombies*
Arrow Comics: *Deadworld*
Image Comics: *The Walking Dead*

Grave Zombie

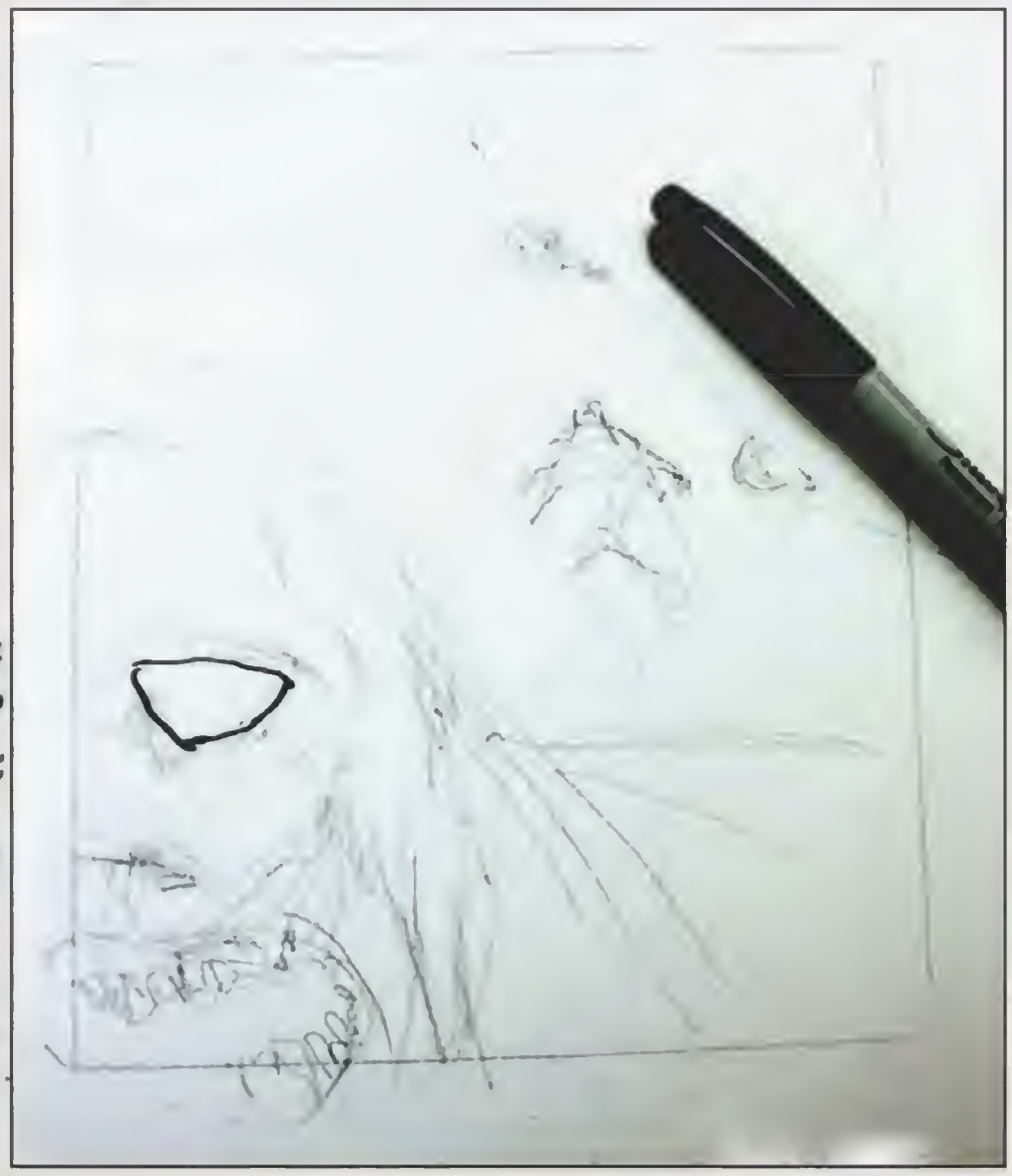
You can accomplish a lot with a little help from your friends. Here we see a zombie escaping from the grave, watched over by a crowd of his undead pals. This black and white illustration will focus on how to create a dynamic composition.

Materials

- Gessoed two-ply white illustration board (8.5" x 11")
- Black indelible felt pen
- Lamp black gouache
- Permanent white gouache
- Colored pencils: black, white, & 30% gray
- #5 brush
- #00 brush
- #2 pencil
- Old toothbrush



Step One This is the thumbnail for our next illustration in which we will be focusing on dynamic composition.



Step Two This project involves a fun and quick technique. On a gessoed board, start the drawing with a #2 pencil, basing it on the composition of the thumbnail. (You can transfer this sketch; see "Transferring a Drawing" on page 25.)

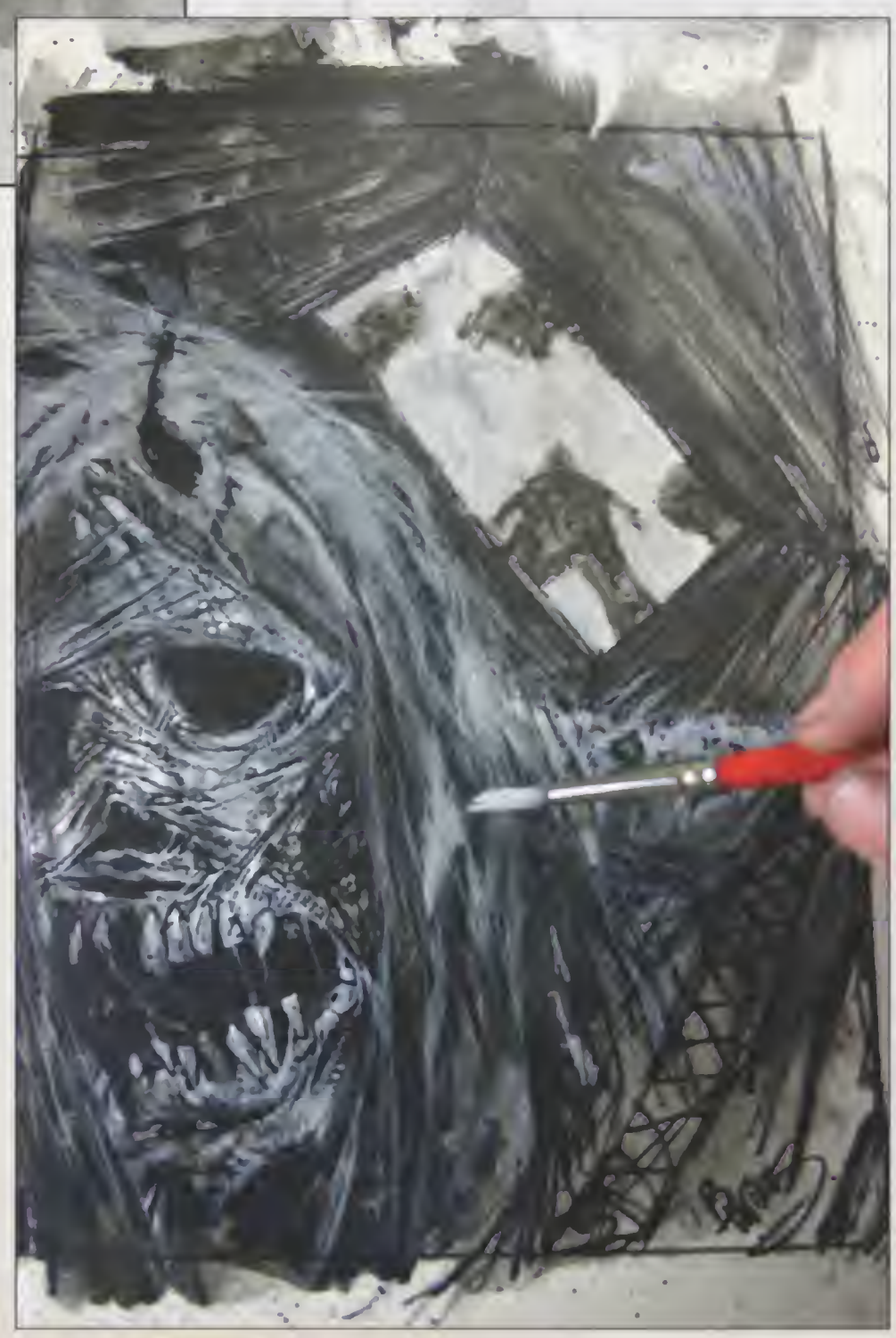
Step Three With your line drawing in place, use the black felt pen to go over the drawing, making sure your lines and shapes are exciting and full of energy.

▲ **Step Four** Diluting your lamp black gouache with a good amount of water, quickly brush in a dark value around the grave and zombies.

▶ **Step Five** When you've finished with the gouache, take your illustration outside and lightly spray it with workable fixative. Once dry (about 10 minutes), dip an old toothbrush in the black gouache and splatter the paint all over the drawing, immediately creating new textures. Then hit it once more with a little workable fixative.

▲ **Step Six** Using my 30% gray pencil, start bringing out the teeth, face, and strands of hair. Be sure to emphasize the stretching and pulling of the taut dead flesh by using thinner lines over the dark shapes. Also start working on the sky by mixing some white gouache with water and painting around the silhouettes of the distant zombies.

▶ **Step Seven** With the #5 brush, dip it lightly in the white mixture and paint in some soft, fuzzy shapes for the hair, emphasizing the dry, frizzy texture.



Step Eight Switching over to the very small detailing brush (size #00), start adding highlights along the left side of the face. Then paint in a rim light along the edge of his hair and shoulders to suggest the light source from the sky and to separate the main character from the background.

Step Nine Now it's time to work on the zombie onlookers. Still using the fine brush, quickly block in the big shapes of the skeletal faces and indicate the light source by painting a rim light around the body of the standing zombie.

Note: You'll see that the project strayed from the thumbnail; the outside zombies have changed. I constantly play and experiment with my characters and composition throughout the process. Remember, this is from your imagination. Don't be afraid to explore for a more successful composition.

Step Ten In this final step, take time to finely tune the personality of the character. Study the illustration and see what other measures you can explore to push the overall creepiness. Using the white colored pencil, concentrate on different parts of the face to create as much drama as possible by pushing and pulling the facial features. For the sky, use more white gouache to create a dramatic and graphic impact for the rest of the illustration.

Teenage Zombie Killer

Buffy the Vampire Slayer has nothing on this teenage high school student, ready to single-handedly take on a zombie horde. This is a heroine worthy of her own graphic novel, and her innocence makes a nice contrast with the monsters she battles.

Materials

- Black colored pencil
- 30% cool gray pencil
- Multimedia vellum paper (9" x 12")
- Tracing paper (15" x 20")

▲ **Step One** We begin the project by working out the sketch on tracing paper.

▶ **Step Two** Once you're happy with your concept, transfer the image onto vellum paper. (See "Transferring a Drawing" on page 25.) Then, create a linear sketch using a black colored pencil. Once complete, block in the dark values on the zombie heads in the locker, using smooth and consistent strokes. To add more depth to these shadowy areas, start putting in some darker accents. For example, focus on the eye sockets, the insides of the mouths and corners of the eyes. Note: Always keep your pencil sharp when drawing on vellum. You can keep another 20 or so sheets of vellum under your illustration to give your pencil a slight bounce and the drawing a "creamy" texture.

Step Three Once the three main values have been established, begin to work on the teenage zombie killer. Draw a holding line around her to give this illustration a comic book feel. Since she is supposed to be young and pretty, the less you do, the better she will look. Concentrate on designing attractive lines and shapes. Keep the values light with the exception of some accents in the eyes and the corners of the mouth.

Step Four For this step, continue the holding line down the rest of her body, varying the quality of the line from thick to thin to suggest form. The line is just as important as value and shape in sustaining the energy of any drawing.

HOW TO TELL IF YOUR BEST FRIEND IS A ZOMBIE

1. She walks with a shuffle.
2. She doesn't cry when her boyfriend breaks up with her.
3. His hair starts to fall out in clumps and his breath smells worse than ever.
4. He's hungry all the time, but never wants to go out for pizza. Even if you're buying.
5. She offers to bury your dead cat. But your cat isn't dead.
6. She starts to say things like, "Aaaaarrrrrrrrggggg" and "Uuummmmppppphh."
7. He can't remember the answers in Algebra. Doesn't even remember what Algebra is.
8. One of his fingers falls off while he's writing notes.
9. She starts to hang out with a different crowd. They all stare at you and drool when you walk past.
10. She breaks into your house at midnight and tries to eat your little brother.

Step Five Now it's time to start adding the lines and shapes that create the folds of her clothes and her textbook. Once she is complete, switch to your gray pencil and put in a very light value for her skin. To add some gore to the environment, use a black pencil to indicate blood dripping down the locker doors, making sure you follow what would be the curvature of the metal. Note: Even though this is a gory scene, don't let it become sloppy. Try to keep your shading clean and consistent.

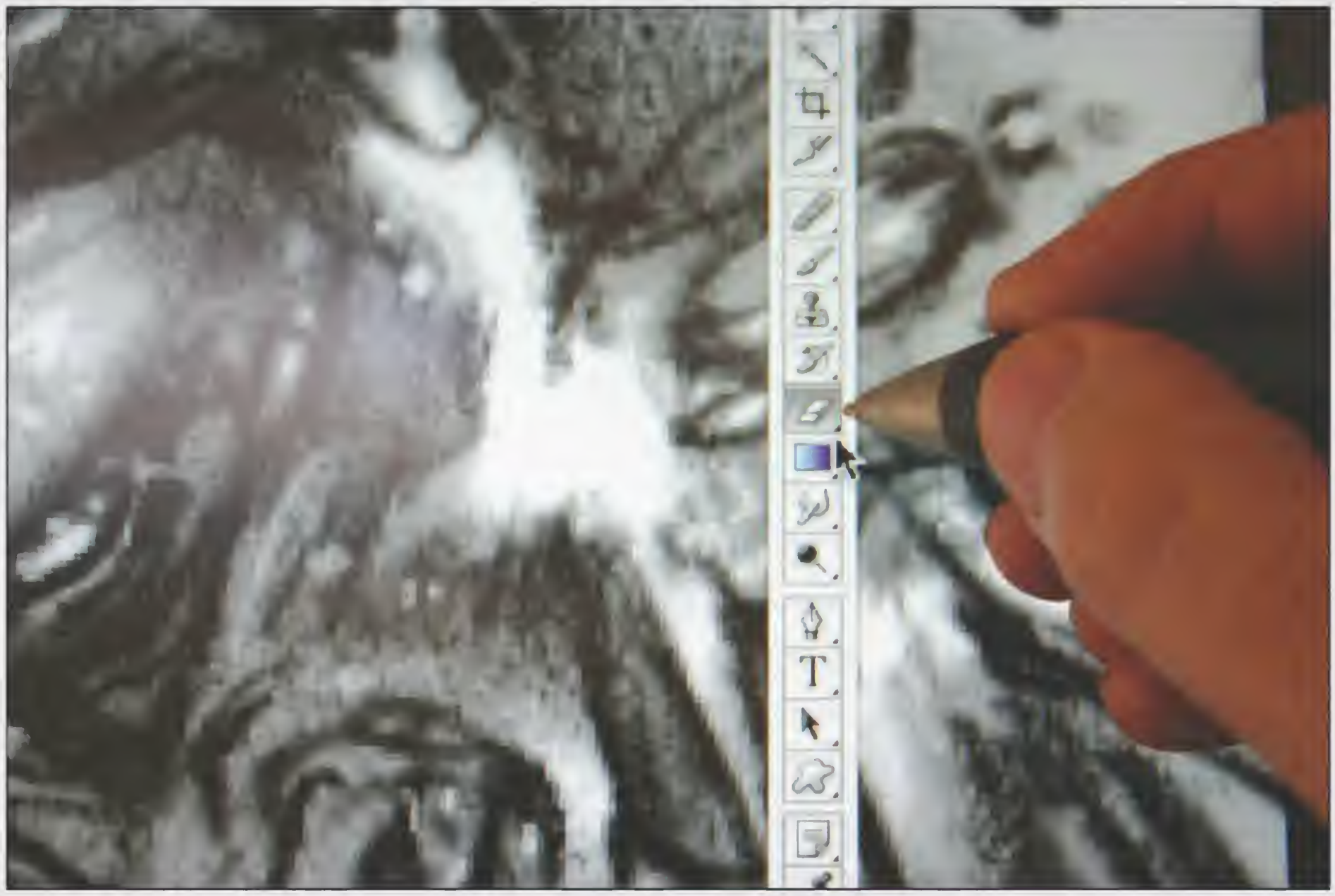
Step Six In this last stage, look over your drawing and fine-tune any detail you may have overlooked. If you study it closely, you'll note that this illustration is mostly linear and has very few values. Because of this, the placement of the dark accents and the holding line are very important—otherwise, the drawing may appear unfinished.

Step Five Here you can see an example of breaking frame, as discussed in Step Four. Add external elements like flying snow and make sure they bleed off the edges. Having the snow weave in and out of the composition helps to create a sense of action.

Step Six Continue building values throughout the drawing and adding a few sprays of snow here and there. With the drawing complete, the next several steps are optional and involve working on a computer. For this part of the process, we first scan it into Photoshop®, then put in a few highlights, and do a little clean up. This process should take only about 10 minutes.

Step Seven Enlarge the drawing to find any areas that need attention.

Step Eight I have a Wacom Cintiq—a screen that you can actually draw on. Once my drawing is on the Cintiq, I use the stylus pen and select the airbrush tool from Photoshop®'s tool bar. From the palette, select a medium-light gray, and then start to soften edges and intensify some of the darks. (See page 101.)



Step Nine The eraser tool is extremely useful for brightening highlights, softening edges, and removing any extraneous lines. You can adjust the width, opacity, and softness of the eraser.

Step Ten In this step, you can see how much detail can be added to a relatively small drawing (6" x 10") in a short period of time by using Photoshop®.

A.T.M. Zombie

This project features a black-and-white illustration that could fit into multiple genres: Cartoon, comic book, graphic novel, or editorial commentary. Out for an afternoon shopping spree, this suburban zombie couple is shown attempting to withdraw some cash from the local A.T.M. machine.

Materials

- Tracing paper
- Vellum paper
- Kneaded eraser
- Black colored pencil

▲ Step One The process begins with a thumbnail sketch. Note that the design often changes from one step to the next. This is all part of the natural evolution of an illustration.

Step Two Block in your drawing using a black colored pencil on tracing paper. You can be as sketchy as you'd like at this point; this project focuses on the process of refining a sketch and stylizing your strokes.

Chapter 3: Painting Zombies

Painting Materials

Painting is generally more difficult than drawing because, in addition to strokes and values, you must also consider color and its many aspects—saturation, hue, paint mixing, color schemes, etc. By following the projects in this chapter step by step, hopefully you will get ideas for how to approach color and develop your paintings. The focus of this chapter will be on the painting aspect; however, as in Chapter 2, you will have the option of finishing the paintings with a few digital tweaks.

Materials Checklist

To complete all the painting projects in this book, you'll need to purchase the materials below. Note that the exact materials needed for each project are listed at the start of each project.

- Acrylic paints: Mars black, Payne's Gray, viridian hue permanent, turquoise deep, cerulean blue hue, cadmium red light, cadmium red deep hue, iridescent antique brown, unbleached titanium, phthalocyanine (aka phthalo) blue, Turner's yellow, light portrait pink, naphthol red light, cobalt blue, Hooker's green, burnt umber, acra violet, Prussian blue, cadmium yellow medium, lamp black, portrait pink, titanium white, and cadmium yellow
- Multimedia vellum paper
- White two-ply cold pressed illustration board (15" x 20"; 7" x 15")
- Masonite board (9" x 12")
- #2 (HB) pencil
- 64 or 120 assorted box of colored pencils
- Electric pencil sharpener
- Palette for mixing acrylic paints
- A variety of synthetic brushes ranging from #00 to #6 (very small to medium)
- White and clear gesso
- Matte medium
- Workable spray fixative
- House painting brush
- Old toothbrush
- Window cleaner
- Blowdryer
- Sandpaper (any fine grain will do)
- Airbrush (optional)
- Projector (optional)
- Computer system, digital pen/graphic tablet, and Photoshop® (all optional; see page 101)

Acrylic Paint

Acrylic paint is fast-drying paint containing pigment suspended in an acrylic polymer emulsion. Acrylic paints can be diluted with water, but become water-resistant when dry. Depending on how much the paint is diluted (with water) or modified with acrylic gels, media, or pastes, the finished acrylic painting can resemble a watercolor or an oil painting, or have its own unique characteristics not attainable with other media. You can apply acrylic in thin, diluted layers, or apply it in thick, impasto strokes.

Paintbrushes

When using acrylics, we recommend synthetic hair paintbrushes. For the projects in this book, you'll want a variety of sizes, from size 00 (very small) to size 6 (medium). Also consider gathering a variety of bristle shapes. Round brushes have bristles that taper to a point, allowing for a range of stroke sizes. Flat brushes have bristles that are pinched into a squared tip. The flat edge produces thick, uniform lines. In addition to these acrylic brushes, you'll also want a house painting brush—a large paintbrush with coarse bristles. These brushes are perfect for quickly covering the canvas with large washes of color. If you own an airbrush, use this when recommended in the projects, as it produces incredibly soft, realistic gradations that are more difficult to achieve with paintbrushes.

Painting Surfaces

You can use acrylic paint on practically any surface, as long as it's not greasy or waxy. As a result, you have a lot of flexibility with your painting surfaces. However, it's best to paint on either canvas or illustration board coated with a white gesso (a coating used to create an ideal painting surface). Remember that the brighter (or whiter) your painting surface, the more luminous your colors will turn out!

Colored Pencils

Colored pencils aren't just for drawing; they are great tools for adding details to a painting. Working directly over acrylic paint, you can add highlights, intensify shadows, create strands of hair, and more. It's important to purchase the best colored pencils you can afford; higher quality pencils are softer and have more pigment, giving you smoother, easier coverage.

Finding Inspiration

While learning how to draw and paint zombies, it's a good idea to surround yourself with plenty of visual stimulation. An entire corner of my studio is devoted to reference books and props.

Wicked Zombie Portrait

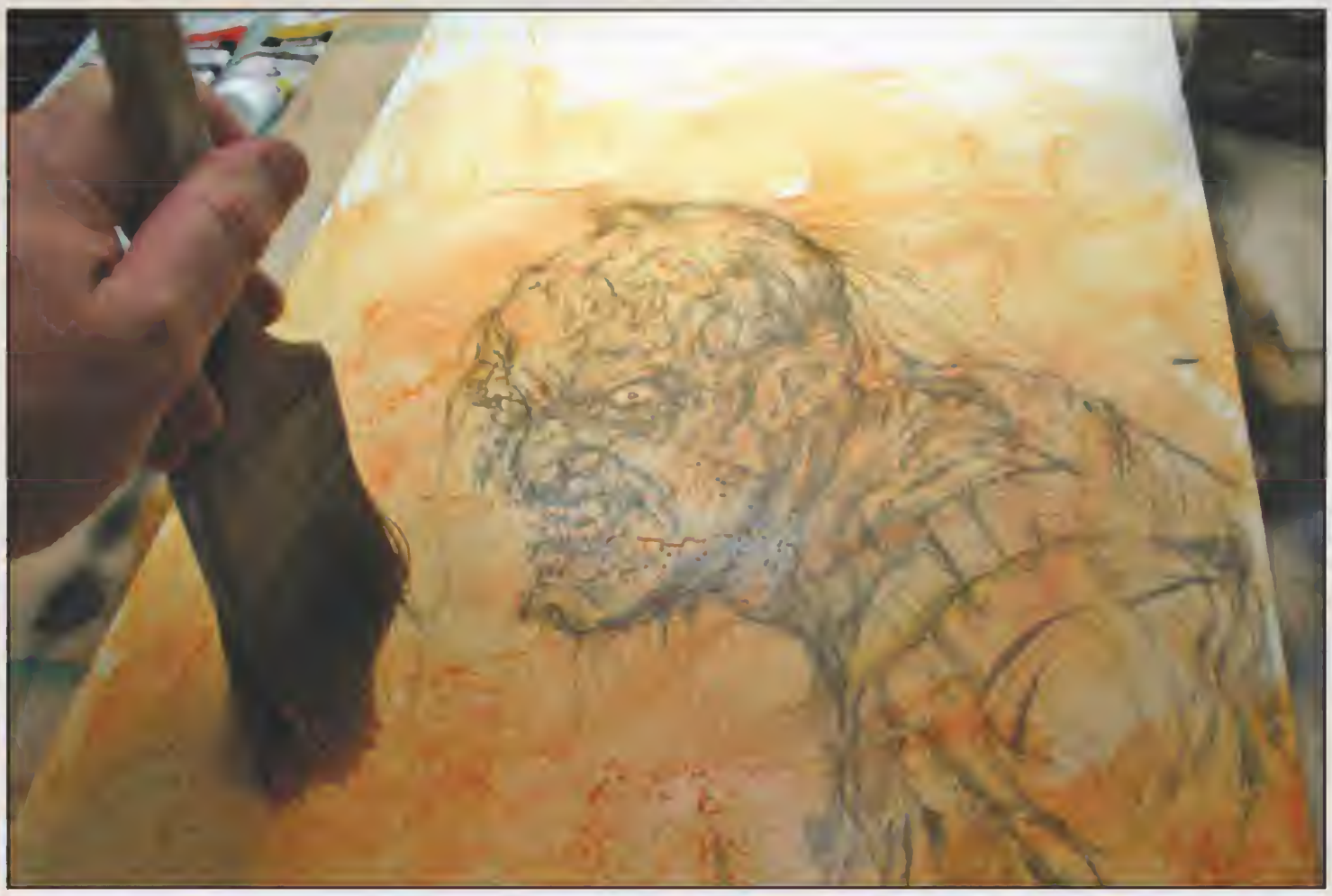
Typically you'd want to put on your best face for a portrait. Not so for the zombie; instead, a portrait provides the perfect opportunity to show off just how terrifying (and disgusting) he can be. With this project, you'll discover that the power of gore lies in the details—from veins and cysts to splatters of blood.

Materials

- Acrylic paints: Naphthol red light, cobalt blue, Hooker's green, burnt umber, acra violet, Prussian blue, cadmium yellow medium, Mars black, lamp black, and light portrait pink (your own preference of warm and cool colors would be fine)
- Vellum paper
- White two-ply cold-pressed illustration board (15" x 20")
- White gesso
- Workable spray fixative
- Window cleaner
- Inexpensive house painting brush
- Palette for acrylic paints
- A variety of acrylic brushes ranging from size #00 to #6
- Electric pencil sharpener
- Cheap toothbrush
- Blowdryer
- Airbrush (optional)
- Projector (optional)
- An assortment of colored pencils
- 600-grit sandpaper (any fine grain will do)

▲ **Step One** Begin by brainstorming possible zombie head poses and angles. For this painting, I want to juxtapose a traditional portrait stance with over-the-top gore, so I choose the brooding, three-quarter view (far left).

▲ **Step Two** To make this zombie to look incredibly wicked, concentrate on the texture. Using the thumbnail as reference, begin the drawing with a black colored pencil on vellum paper. For this project, we'll use a projector to transfer the image to a gessoed illustration board. I recommend that you xerox two copies of your drawing. Place one copy beside your drawing board, and place the other copy above your projection from time to time, making sure that the projected drawing is accurate and not distorted. (You can transfer this sketch; see "Transferring a Drawing" on page 25.)



◀ **Step Three** Begin the painting by placing the following colors on your palette: burnt umber, acra violet, naphthol red light, Hooker's green, Prussian blue, Mars black, lamp black, and cadmium yellow medium. Mix a combination of burnt umber, cadmium yellow medium, and naphthol red light, and then dilute it with plenty of water. Using a big, inexpensive house painting brush, quickly coat the surface, leaving the broad strokes and mottling to dry. For a rapid dry, use a blowdryer. After this, add a thin layer of workable fixative. Now the painting is ready for the next layer of cool transparent color.

▶ **Step Four** Next, create a mixture of Hooker's green, Prussian blue, and a little lamp black, again diluting it with plenty of water. Using the big brush (rinsed clean), roughly stroke in the cool color around the zombie. The coolness of the background will help the warm head and body of the zombie advance toward the viewer.

◀ **Step Five** Then load your airbrush with a little Mars black and start adding the shadow areas under the nose, the eyes, and the jaw. Shade within the ear and across the scalp. These soft gradations of shadow give the zombie form; you can almost see him start to pop off the page. If you don't have an airbrush, add shadows by building up thin washes of paint, softening the edges by blending in water.

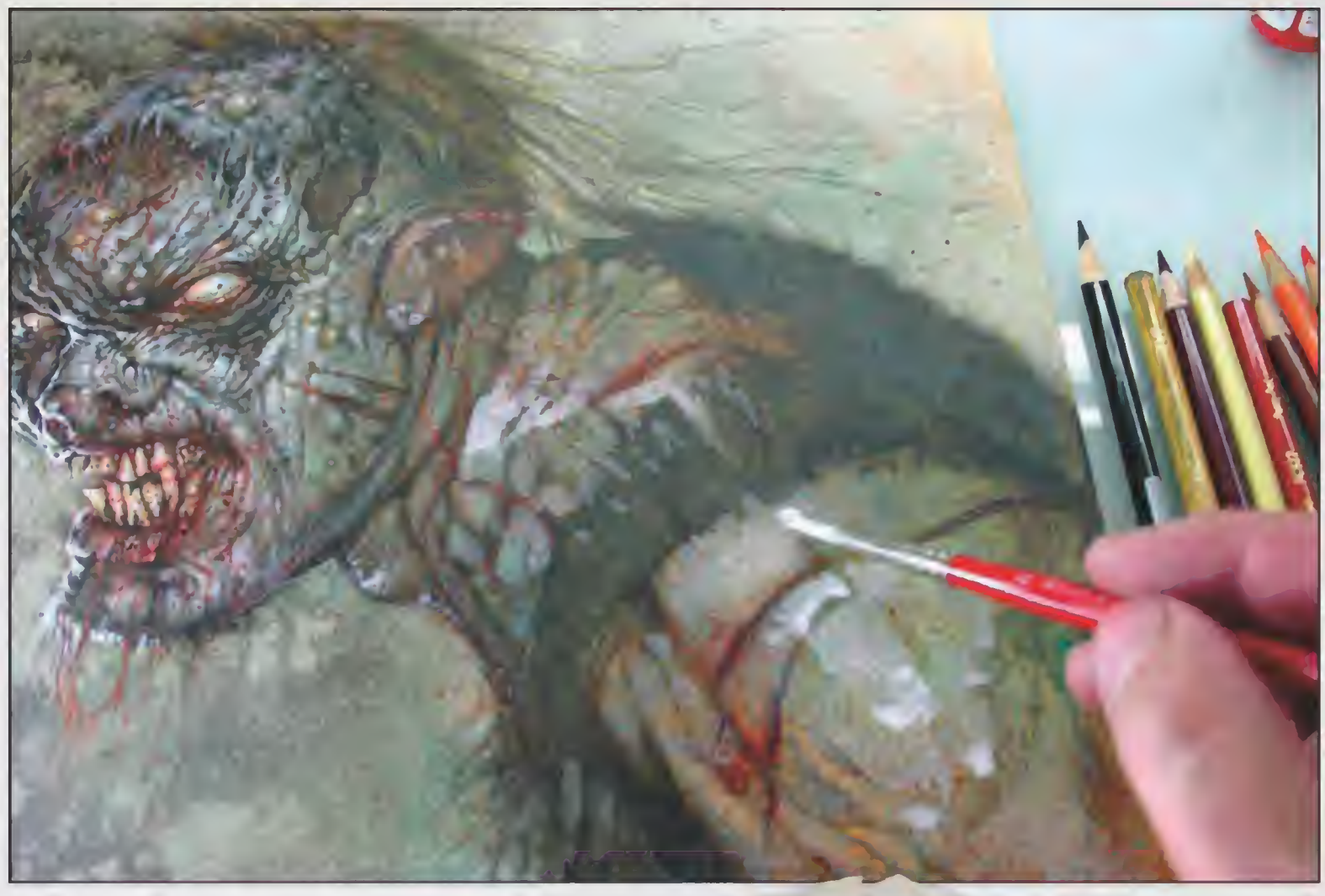
▶ **Step Six** Then take a 50/50 mixture of white gesso and water and use it to paint over the background several times, setting it up for the next layer of texture mottling. To get ready for the cool tones of the zombie, clean out your palette and fill it with Hooker's green, Prussian blue, Mars black, cobalt blue, and light portrait pink.

◀ **Step Seven** Next, add cool colors to the zombie and begin building up the dark values. At this point, just experiment with the cools against the warms and have fun with the possibilities. Incorporating a bit of the green mixture from Step Four will help to harmonize the zombie with the background.

▶ **Step Eight** In this step, focus on adding textures in the background and within sections of the zombie. Begin by airbrushing or applying thin washes over large areas with a little burnt umber and lamp black until it becomes semi-opaque. Then, use a toothbrush and spatter the painting with a very tiny amount of window cleaner; the ammonia will eat through some of the paint and create a unique mottling. By applying the layer of burnt umber and lamp black over the whole illustration, you'll find that you've tie the zombie in with the background.

◀ **Step Nine** After giving your airbrush a quick rinse, load it with cobalt blue and Mars black. Then, give the entire illustration a light spray, thus unifying the warms and cools. Take a wet cloth and gently remove some of the overspray. If you don't have an airbrush, apply thin washes over the painting instead. By doing this, the illustration achieves a depth of wonderful, complex layers that you couldn't achieve otherwise. Now, because the zombie is blending in with the background, use white to add rim light along the left edge of the face to separate the him from the background and create a sense of drama. In this case, note that you need a strong core shadow for the rim light to be effective.

▶ **Step Ten** Next, we'll begin the process of working in multiple layers, using cut-gesso (about 80% water and 20% gesso). Using a #00 brush, apply about 6 to 8 layers of the cut-gesso on the zombie, spraying workable fixative after every couple of layers to retain the transparency of the underlying colors while building up the lights at the same time. Once finished with the gesso layers, bring out a variety of colored pencils and start to draw back into the illustration.



THE GORY DETAILS

▶ **Step Eight** Going back to the eyes, take a pink colored pencil and start softening the red, giving it a more realistic look. Next, use the same pencil to lightly shade in the tip of the nose, portions of the forehead, and beneath the eye to hint at the life that was once there. With a gray pencil, add some nose and lip piercings as her accessories of choice. Then focus on the tattoos, using a white colored pencil to outline them. This creates a slight 3-dimensional quality and also ties the tattoos into the smoke.

▼ **Step Nine** Next, use the airbrush to begin softening and darkening some areas. Fill the airbrush with the paint colors of the area that you are working on at that moment. Soften the edges around the face, the eyes, and the smoke. Then, darken the hair a bit. If you don't have an airbrush, build up thin layers of paint to darken or soften areas.

Step Ten For the final step, add any highlights to areas that need to pop, including the eyes, the piercings, and even the teeth.

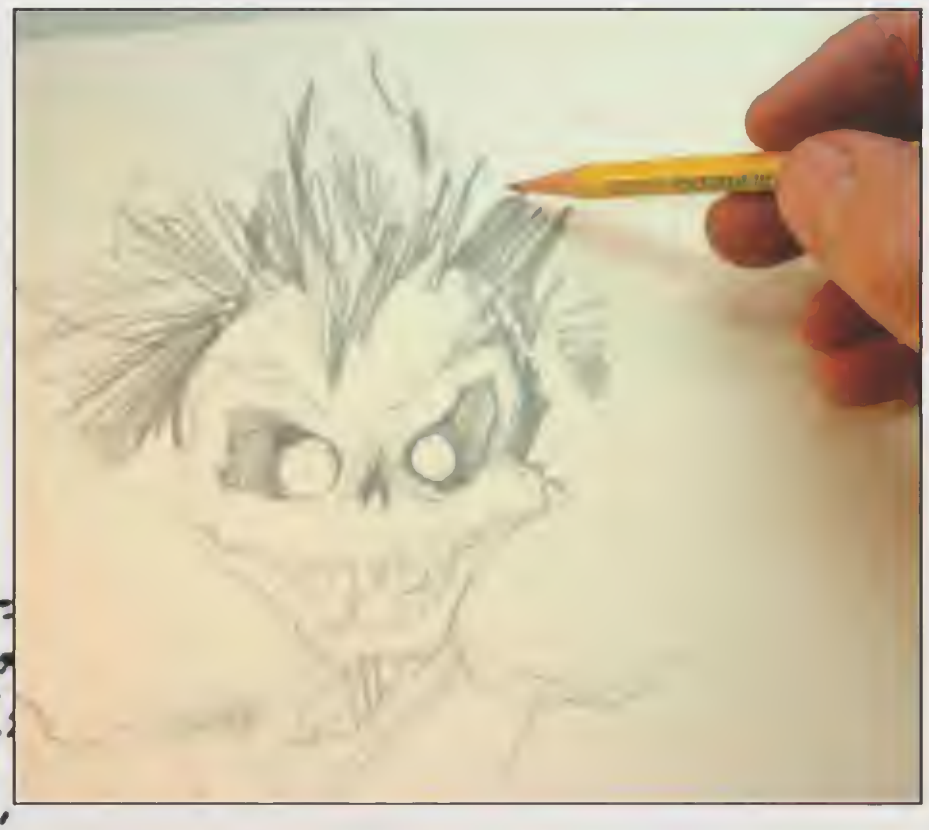
Zombie Voodoo Doll

Even tiny things can be deadly in the world of zombies, as seen in this voodoo doll. Boasting life-draining needles and flame-inspired patterns, this illustration focuses on the supernatural elements that have become part of the zombie legend.

Materials

- Acrylic paints: Viridian hue permanent, turquoise deep, cadmium red light, iridescent antique brown, Turner's yellow
- #2 pencil
- Two-ply cold-pressed white illustration board (7" x 15")
- An assortment of colored pencils
- White gesso
- Old toothbrush
- Acrylic paint palette
- Variety of small acrylic brushes

▶ **Step One** Make a quick sketch of the doll, nailing down the shape and expression.



Step Two For the zombie voodoo doll painting, we'll begin with a white illustration board and a regular #2 pencil. This board will give a "toothy" texture, while the #2 pencil enables us to smudge the lines and achieve a dirty look. In contrast, vellum paper (which we used for many of the other projects in this book) produces a creamy texture and allows the artist to achieve clean and precise lines. This choice is just a matter of preference. (You can transfer this sketch; see "Transferring a Drawing" on page 25.)

Step Three Block in the doll, then start working on the dress details. The smudging and grittiness of the pencil actually contributes to the look of this subject.

Step Four Then add some flame-inspired patterns and exotic designs on the dress. Once the dark accents and life-draining needles are in place, we are ready for the colors.

NOT A RELIGION

Not considered a religion, voodoo doesn't have the structure usually associated with other faiths: No regular meetings or official priests. Today, variations of this belief system are found in Brazil, Cuba, Puerto Rico, the Caribbean, and West Africa. In the United States, voodoo is commonly practiced in New Orleans, the western Louisiana bayou, and areas of South Carolina. Each of these areas has a slightly different variation from Candomblé to Umbanda, from Arará to Shango, from Santeria to Lukumi.

◀ **Step Five** Begin with very diluted washes of acrylic paint, sticking with earth tones such as iridescent antique brown and viridian hue permanent. Painting inside the lines isn't a big concern on this illustration.

▼ **Step Six** Using a little bit of cadmium red light and a lot of water, put a warm wash over the face and body. Then, use some cool turquoise deep as accents to give a striking contrast to the red tones. Next, take an old toothbrush, dip it into the already mixed paints on your palette and spatter it all over the illustration.

Step Seven In this step, we'll concentrate on the zombie voodoo doll's face. To create a creepy, pasty look, mix a small amount of heavily diluted white gesso (about 60% water and 40% gesso). Then, with a small paintbrush, start laying in all the forms of the face, leaving the underpainting free of paint to suggest the wrinkles and creases.

◀ **Step Eight** Taking a sharp white colored pencil, define the smaller areas and highlight all the top ridges of the forms of the face. Use a thin mixture of viridian hue and Turner's yellow to make the teeth look dirty.

◀ **Step Nine** Next, use the other colored pencils to detail the dress and the needles (see needle head below). Define all the shapes by outlining them with a black colored pencil. Then, take an old toothbrush, dip it into some red paint mix, and flick some of the deadly color all over the illustration.

Zombie Pet

Unlike humans, zombies don't have to worry about their pets getting sick. Although this zombie cat might not purr or want to cuddle on your lap, it's built to last forever. This is one stray kitty you probably shouldn't let in the house on a rainy night.

Materials

- Acrylic paints: Mars black, Payne's gray, viridian hue permanent, turquoise deep, cerulean blue hue, cadmium red light, cadmium red deep hue, iridescent antique brown, unbleached titanium, phthalocyanine blue, Turner's yellow, light portrait pink
- Multimedia vellum paper
- An assortment of colored pencils
- 9" x 12" Masonite board
- White gesso
- Matte medium
- Workable spray fixative
- House painting brush
- Old toothbrush
- Acrylic paint palette
- Variety of small acrylic brushes
- Blowdryer

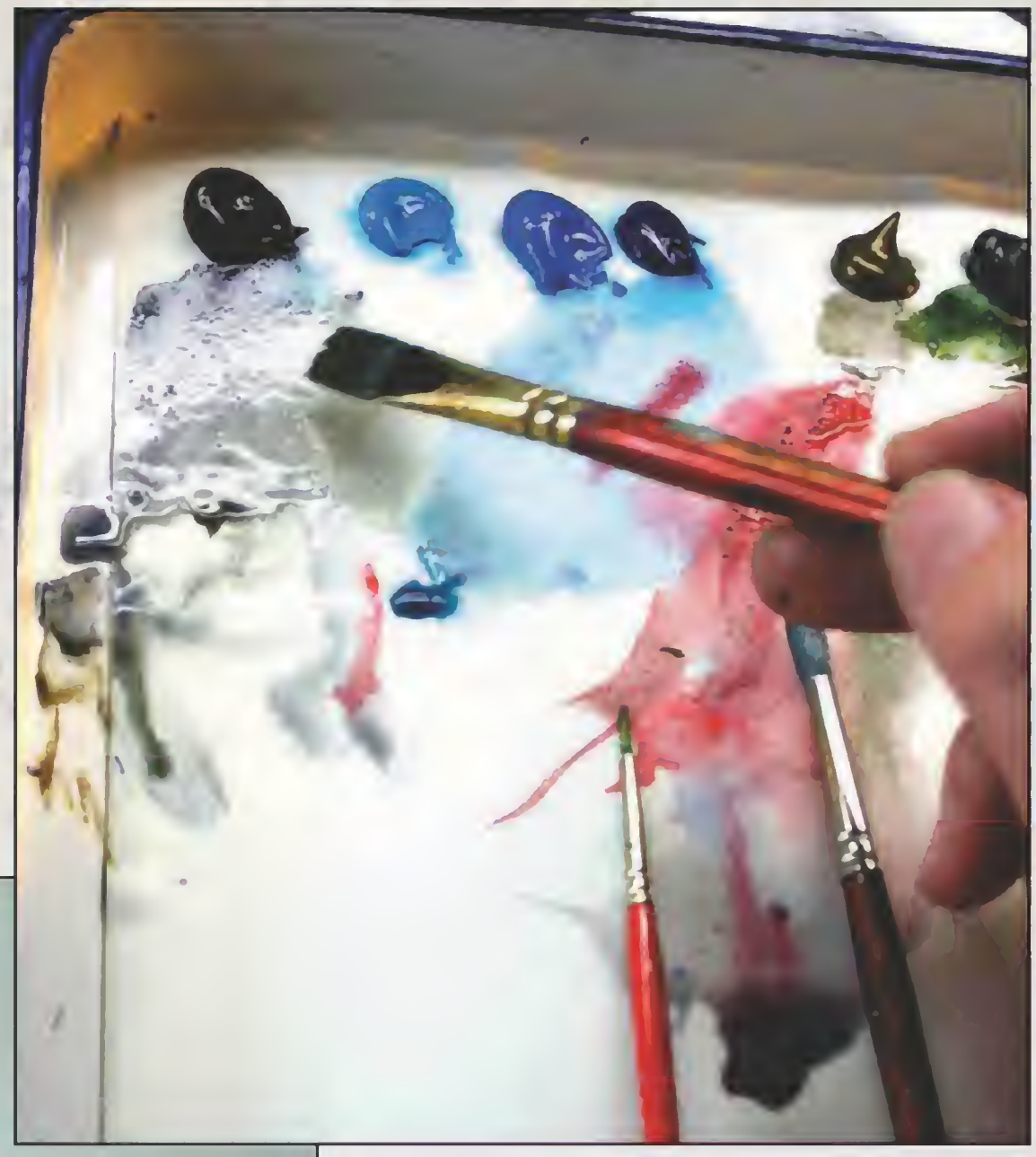
▲ **Step One** For this project, we will create our own zombie pet. With a finely sharpened black colored pencil, sketch the animal on vellum paper. Shade the dark values of the head first to quickly establish the maniacal personality of this house pet. (You can transfer this sketch; see "Transferring a Drawing" on page 25.)

Step Two Lay in the rest of the values on the head, and follow with the body. I added some thumbnails along the edge of the paper. I decided to leave them there to test different color schemes and also because they contributed to the overall charm of the picture.

◀ **Step Three** Next, we'll make the zombie pet look extremely emaciated and ratty. To achieve this, first, pull his mouth back to reveal long, grotesque teeth; then draw long swift lines that wrap around his skeletal body; and finally, add some unsightly growths on his head and rib cage. Use broken lines on his ears and legs to show the wear and tear of his skin.

▼ **Step Four** Once the drawing is done, make a color copy, and select the sepia tone setting. Then take the copy, spray it with workable spray fixative, and soak it in some water. After placing the wet picture on a Masonite board, mix a solution of 50% water and 50% matte medium in a bowl. Then use a big house brush to slather this mixture over the drawing. This mounts the picture on the board and provides a sturdy surface that won't warp when we start painting with watered-down acrylics.

Step Five Once the board is dry, use an extremely watered-down mixture of cerulean blue and Mars black to lay in the skin tone of the zombie cat, giving it a corpse-like feel. Then paint the mouth, the eyes, and the gashes with a thicker mixture of cadmium red light and cadmium red deep hue to create a deadly effect.



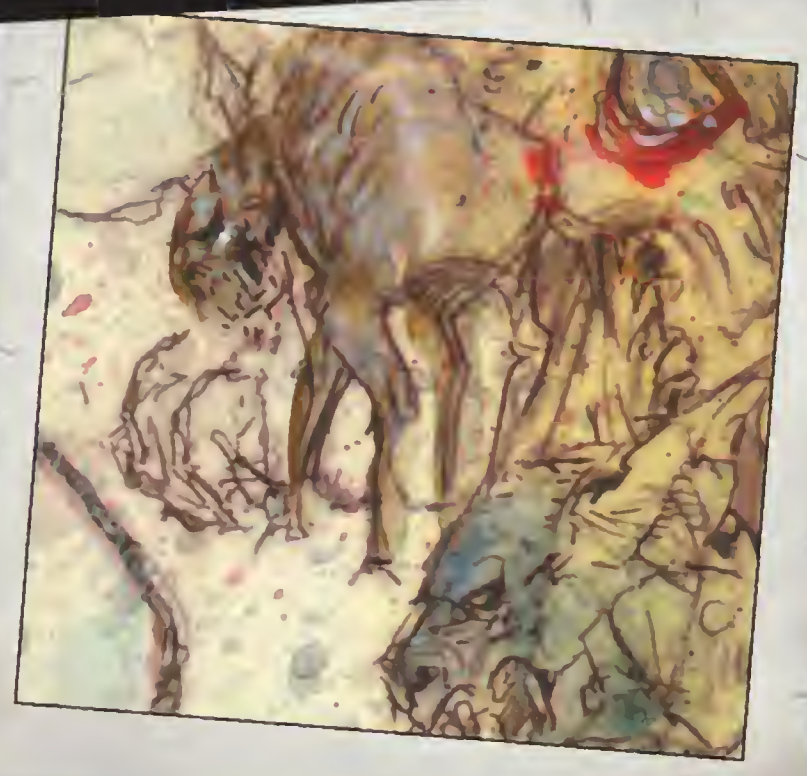
Step Six Here you can see how diluted the paints should be while working on this project. In this instance, you'll be using acrylics like watercolor.

Step Seven Dilute Payne's gray and then layer the drawing with this wash several times to bring the warm reds and cool blues, together. Then, take a blowdryer and quickly dry the painting. Next, start adding a thin color of Turner's yellow and viridian hue on certain parts of the creature's body and teeth to emphasize its jaundice and unhygienic qualities.

Step Eight Take an old toothbrush and dip it into a mixture of cadmium red deep and cadmium red light. Then flick it to create gruesome blood all around the mouth. After washing the toothbrush, dip it into a diluted mixture of Payne's gray and phthalocyanine blue, and then splatter it all over the picture, giving it a dirty, vintage look. Note: I experimented with the thumbnails on the side to come up with ideas for the painting.

Step Nine Using your color pencils, begin to delineate the features of the animal's face. With a warm gray pencil, accentuate the stringy texture of the creature's skin and also bring out the highlights. Next, using a black colored pencil, darken all the shadows and orifices. Then use a variety of other warm and cool pencils to deepen the colors of the acrylic washes.

DETAILS



Midnight Snack

For centuries, vampires have been having all the fun. Who says that zombies can't be sensuous and romantic too? This illustration boasts a simple diagonal composition and tight cropping. Both elements add to the intimacy of this zombie with a discerning appetite, out for a night on the town.

Materials

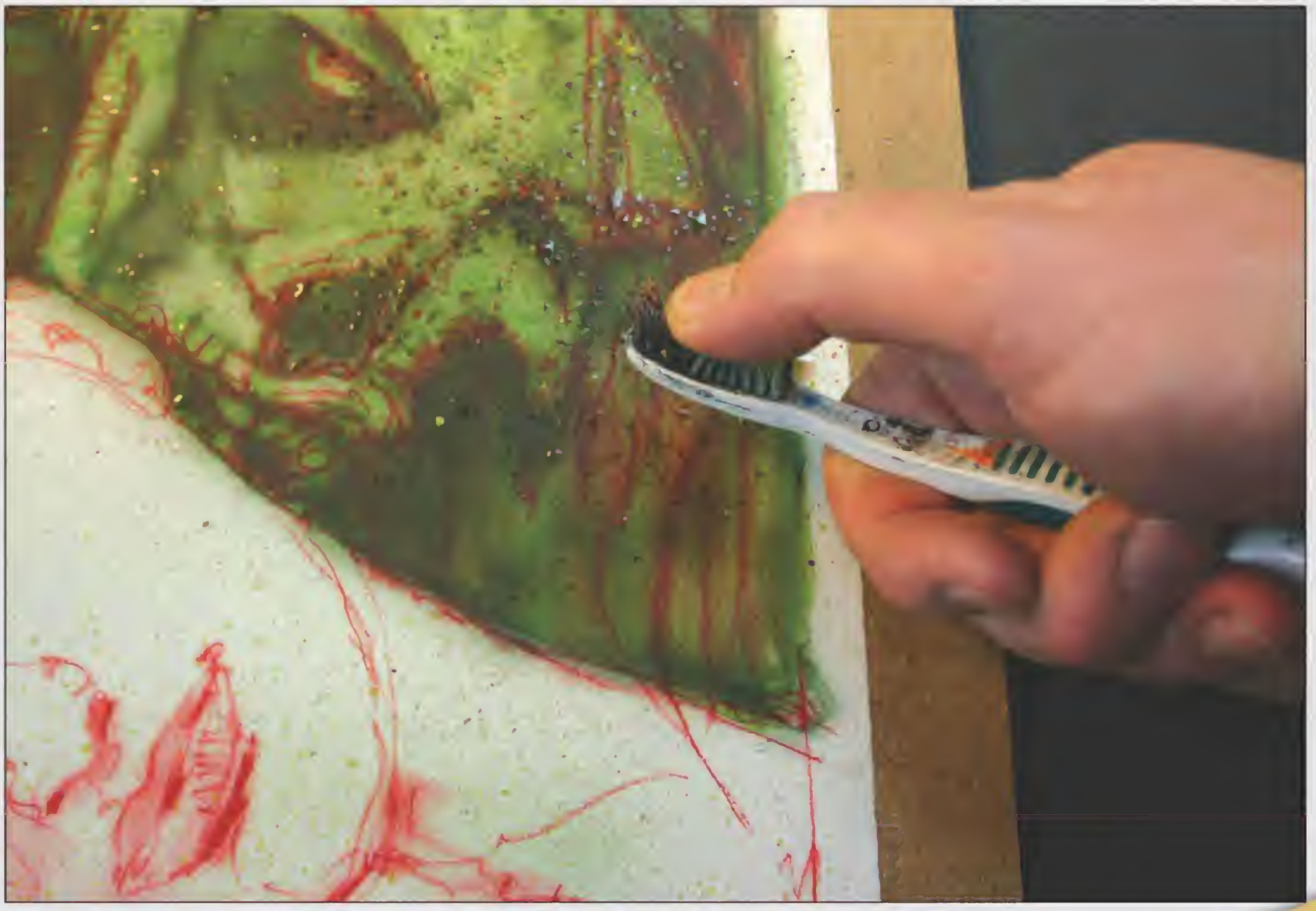
- Acrylic paints: Mars black, viridian hue permanent, Hooker's green, cadmium red deep hue, portrait pink, Turner's yellow, iridescent brown, titanium white, cadmium yellow
- Small acrylic paintbrush
- Vellum paper
- Masonite board
- Matte medium
- House painting brush
- Old toothbrush
- Palette
- Computer system and Photoshop®
- Scanner

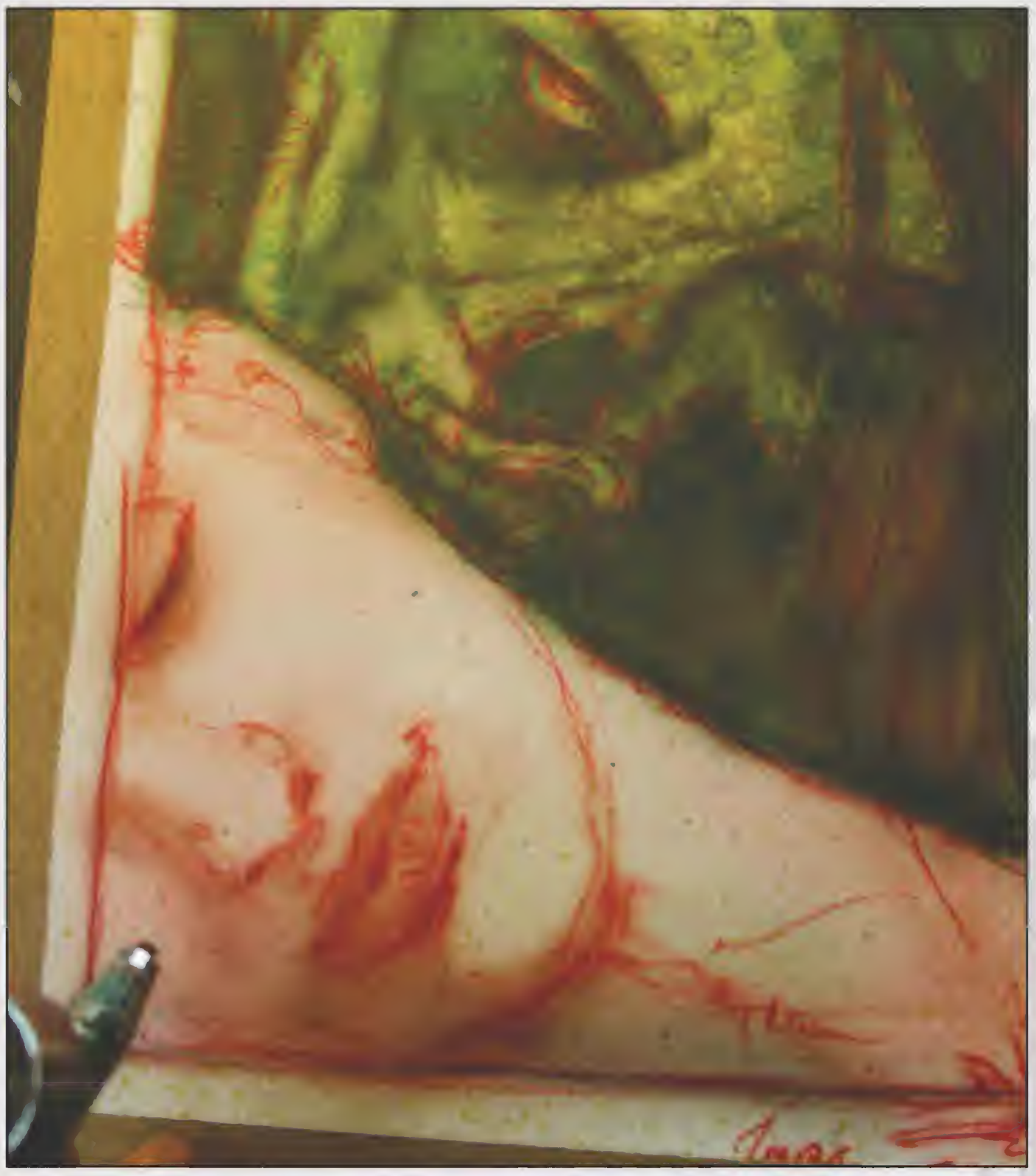
Step One Create a thumbnail drawing of the scene, indicating the main shapes and blocking in the basic values.

▶ **Step Two** Using a red colored pencil, block in the drawing on a piece of vellum paper. (You can transfer this sketch; see "Transferring a Drawing" on page 25.) Creating a close-up of the two main characters and exposing the woman's neck will create a great sense of vulnerability for the viewer and a certain amount of sadistic sensuality. Once the drawing is complete, make a copy of it and spray it with workable spray fixative. First, soak it in water for a couple of seconds; then mount it on a masonite board with a mixture of 50% matte medium and 50% water, using an old house painting brush. These steps offer several benefits: one, you'll have a flat, undistorted surface; two, you'll have a great texture to draw on; and three, you won't have to worry about scanning a warped illustration board in the final stages. Next, mix a little bit of viridian hue permanent with a lot of water and, using a big brush, quickly cover the zombie with this wash.

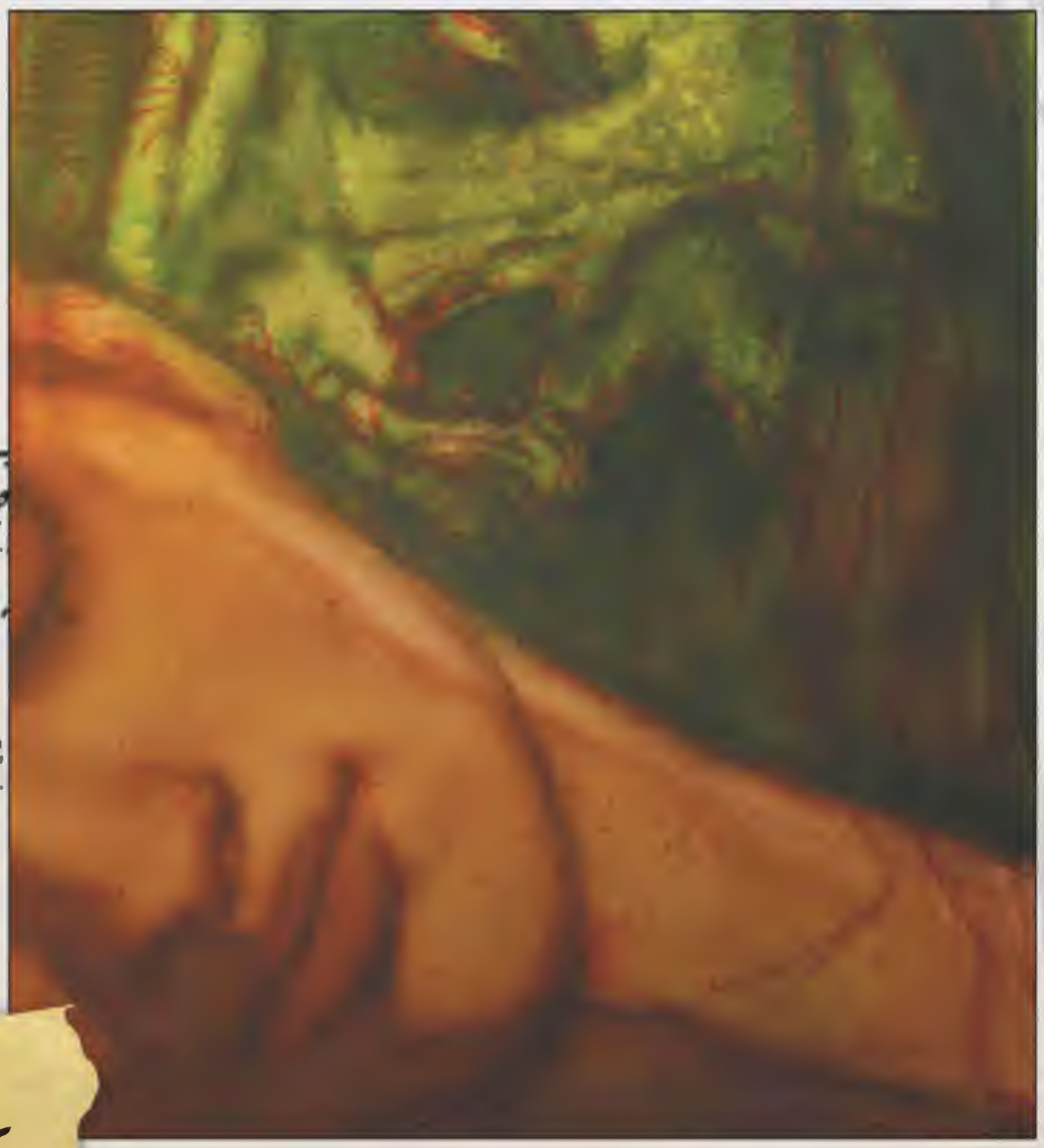
▶ **Step Three** Then, use an airbrush to lay in all the shadows and core shadows on the zombie's face. If you don't have an airbrush, stroke in the shadows using thin washes of paint instead. For the color, mix a little viridian hue permanent and Mars black. Also, softly and subtly go over the girl's face with the green mixture to establish a cohesive piece. To create the unsightly boils on his face, add little green circles. Then, take a small paintbrush and highlight the center of each one with a bit of white gesso and water.

▼ **Step Four** To add more texture to the zombie's skin, take an old toothbrush and dip it into the colors on the palette. Then, flick the paint onto the creature. Note: You may have noticed from the other illustrations in the book that the old toothbrush is a reliable tool of mine.

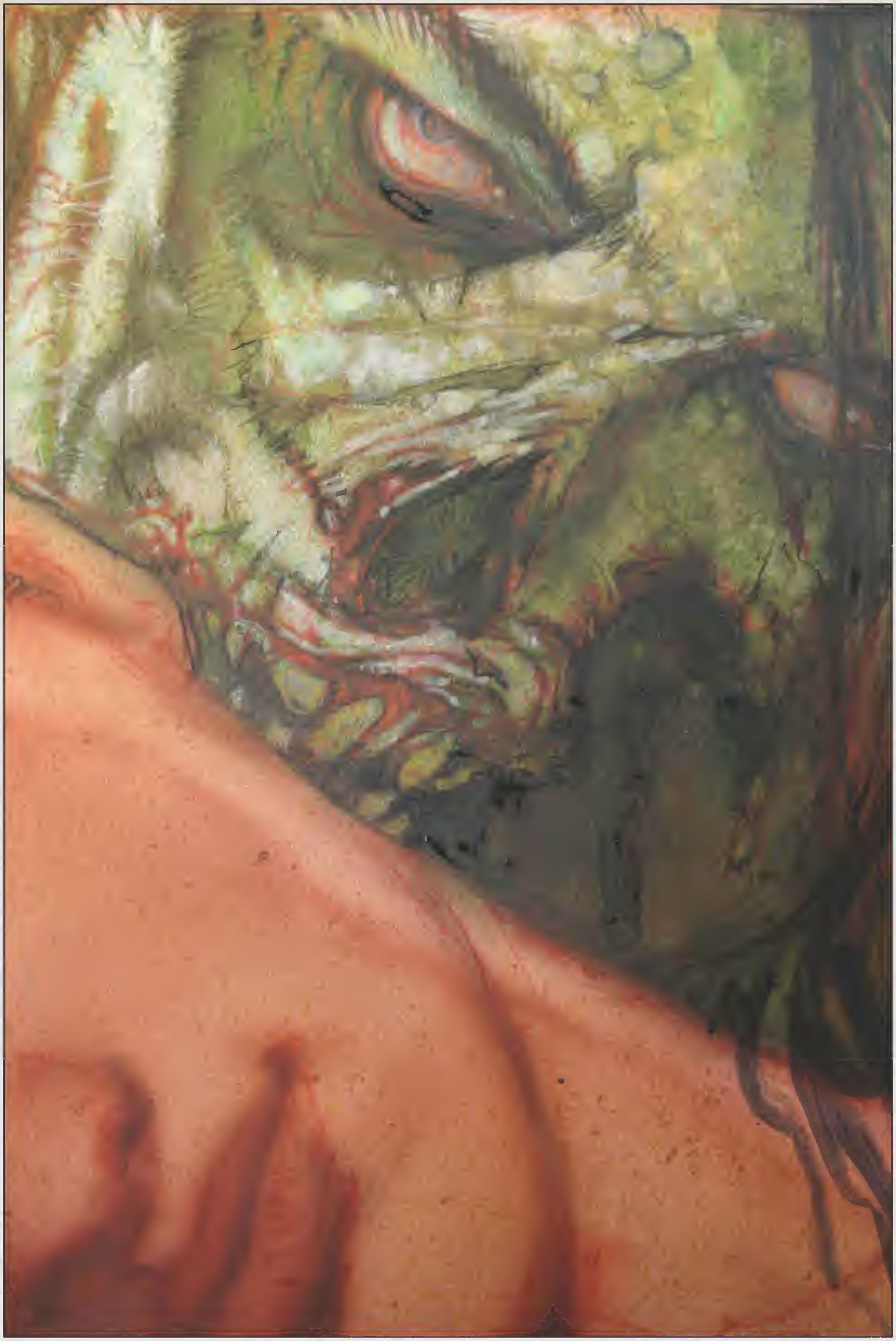




◀ **Step Five** For the girl's skin tone, use a mixture of cadmium red deep hue and portrait pink. The colors of the zombie should complement the color of the girl: He should be a ghoulish green and she should be a warm, glowing red.

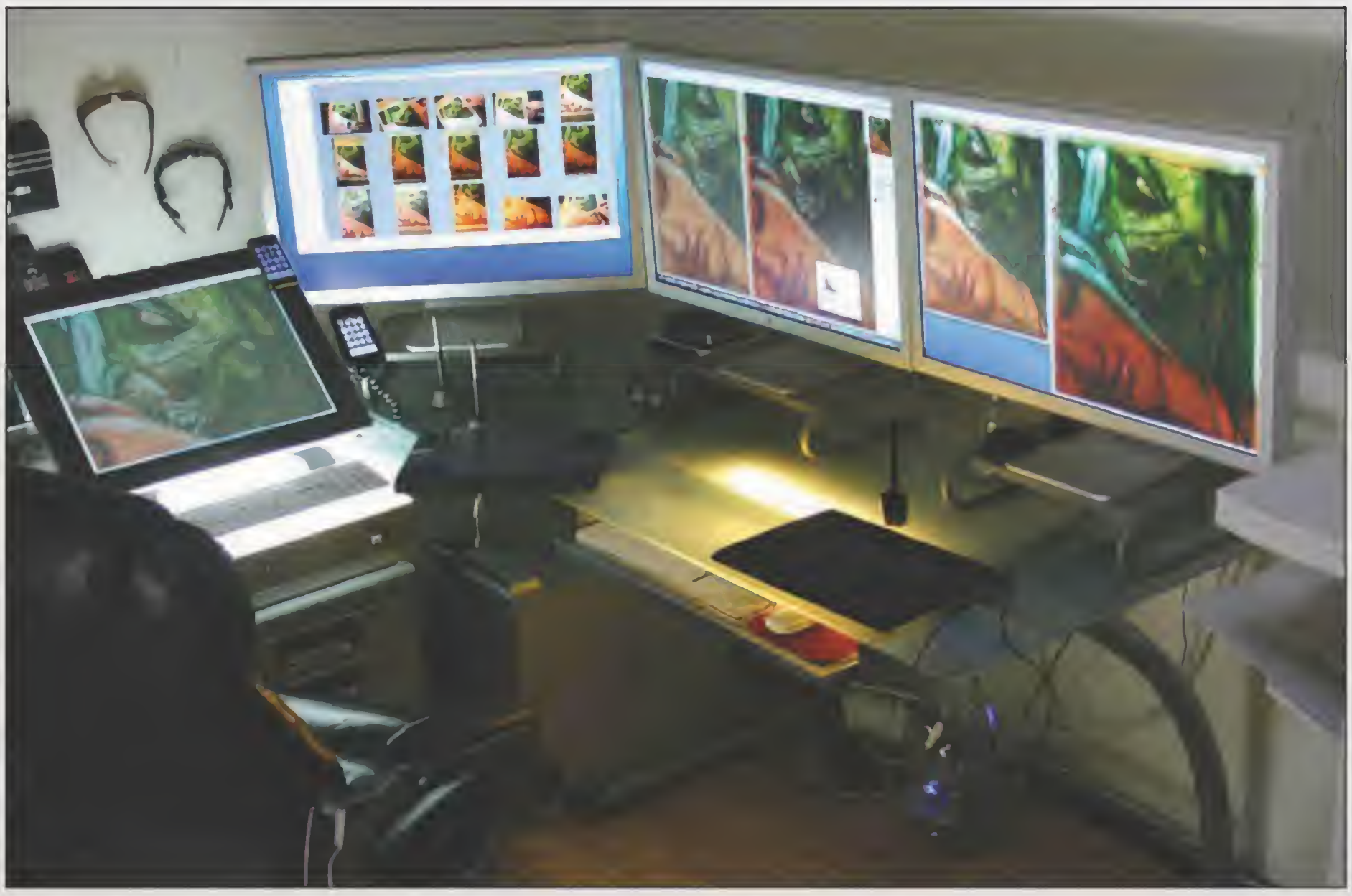


▶ **Step Six** Airbrush the rest of the girl's face and neck with a little Turner's yellow and iridescent antique brown. For the core shadows, mix in a tiny bit of Hooker's green. If you don't have an airbrush, build up thin layers of paint, creating soft blends to suggest the curvature of her forms.

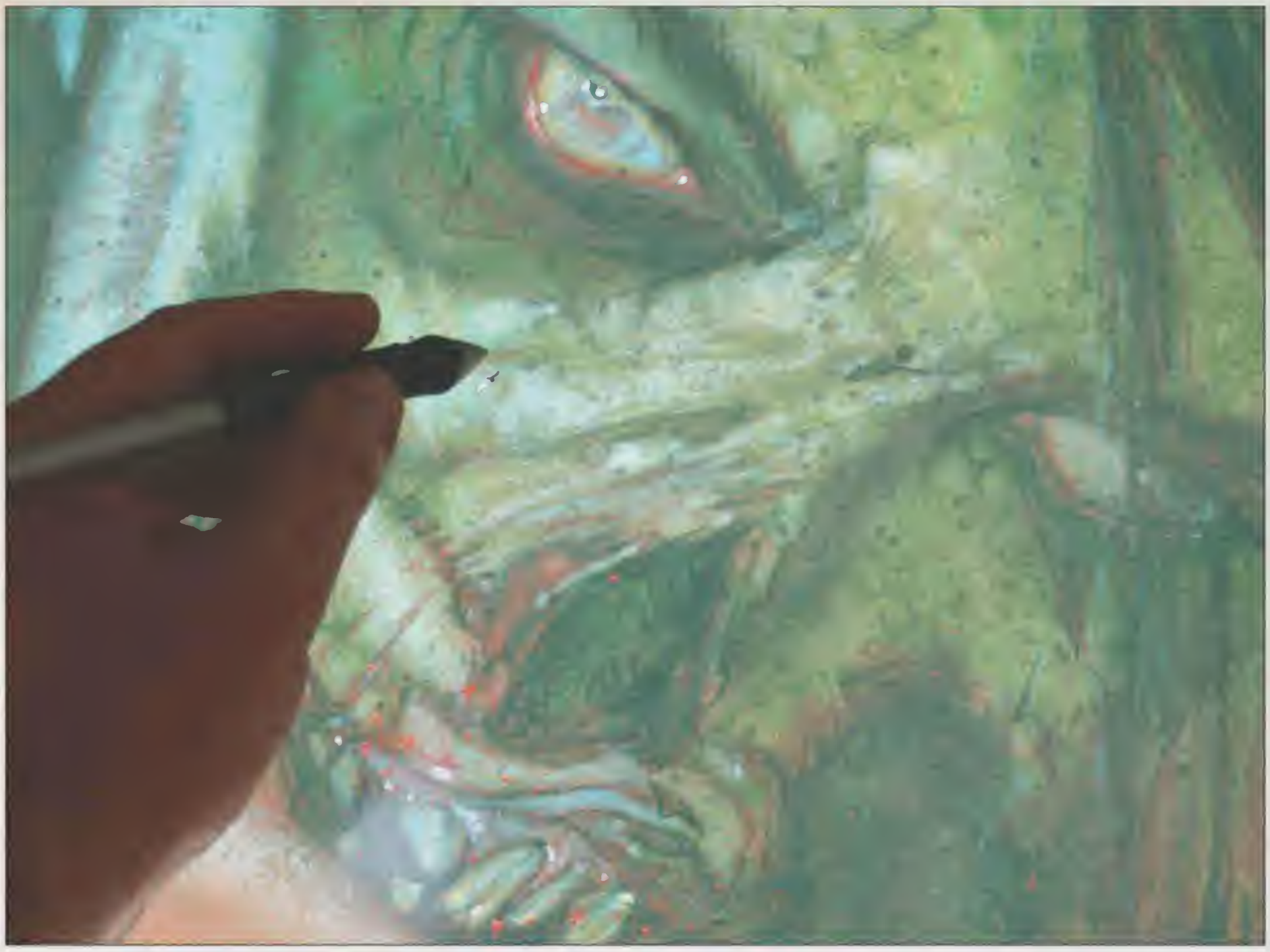


Step Seven Now, begin to bring out some of the hot spots on the zombie's face to explain the light source. Use a white colored pencil for this, making sure to design your strokes as you shade. To create a milky texture for his eyes, mix a little portrait pink and titanium white.

Step Eight Next, return to the girl. We want to portray the warm, peaceful life that pulsates inside her, thus creating a contrast with our dead zombie. Do this by imagining that her light source comes from a nearby crackling fireplace. To achieve this glow, fill the airbrush with half cadmium yellow and half water. Then, spray a light mist over her face and neck. If you don't have an airbrush, apply a thin layer of the wash instead. Next, take a warm yellow colored pencil and highlight certain areas of her face and neck, at the same time adding some texture over the smooth layers of paint.



Step Nine We are now done with the painting aspect. To enhance the painting with a few digital adjustments, follow the remaining steps. Begin by scanning it into Photoshop®. For this piece, we will be working directly on a Wacom Tablet (a graphic or digital pen).



Step Ten By using Photoshop® on the very last stage of the illustration, you can achieve a wonderful, eye-popping finish in just a matter of minutes. Select the burnish tool and start picking out hot spots on various areas of the highlights.

Step Eleven Here we see a split-screen view. The image on the right can be achieved by using the levels tool in Photoshop® to saturate the values. Using levels can make certain areas — or the whole picture — darker or lighter. (See page 101.)

▶ **Step Twelve** Next, select the paintbrush tool. Set it at a large diameter of about 45 pixels and at a minimum hardness. Bring some warm yellow lighting onto the zombie's face. Choose a 3% yellow from the color swatch and, using the paintbrush, lightly go over his face until you're satisfied with the effect. Then, select a turquoise blue. Using the same brush tool (adjusting the diameter of the circle accordingly), go over the side of the zombie's face and the rim lighting on the girl, with a saturation of about 2 or 3%. Next, select an orange color for the rest of the girl's skin tone. Then, lightly dust her face and neck with a saturation of about 5%. This will emphasize the complementary colors of the image.

◀ **Step Thirteen** When using the computer, be conscious of avoiding a slick "computer generated" look. One way to do this is by adding interesting textures. Select the smudge tool and decrease it to the size 3 pixels and keep the hardness at 100%. Then, go over the zombie's cheekbones, nose, and eyebrows for a more traditional and illustrative effect. Zombie eyes — or the lack of them — are integral to a walking-dead character. In this case, use the blur tool and go over the whites of the zombie's eyes to create a murky look. Then, select the smudge tool and, with a small diameter, add strange, alien-looking highlights.

▶ **Step Fourteen** For the final step, we want to tie in the warm colors of the girl's face with the cool colors of the zombie. Select the paintbrush tool and set it to about 25 pixels. Then, choose the turquoise blue again and lightly brush the light areas of her face and neck. If you want the hungry zombie to be the center of attention — like it is in this illustration — use the levels tool to bring down the value of your sleeping beauty.

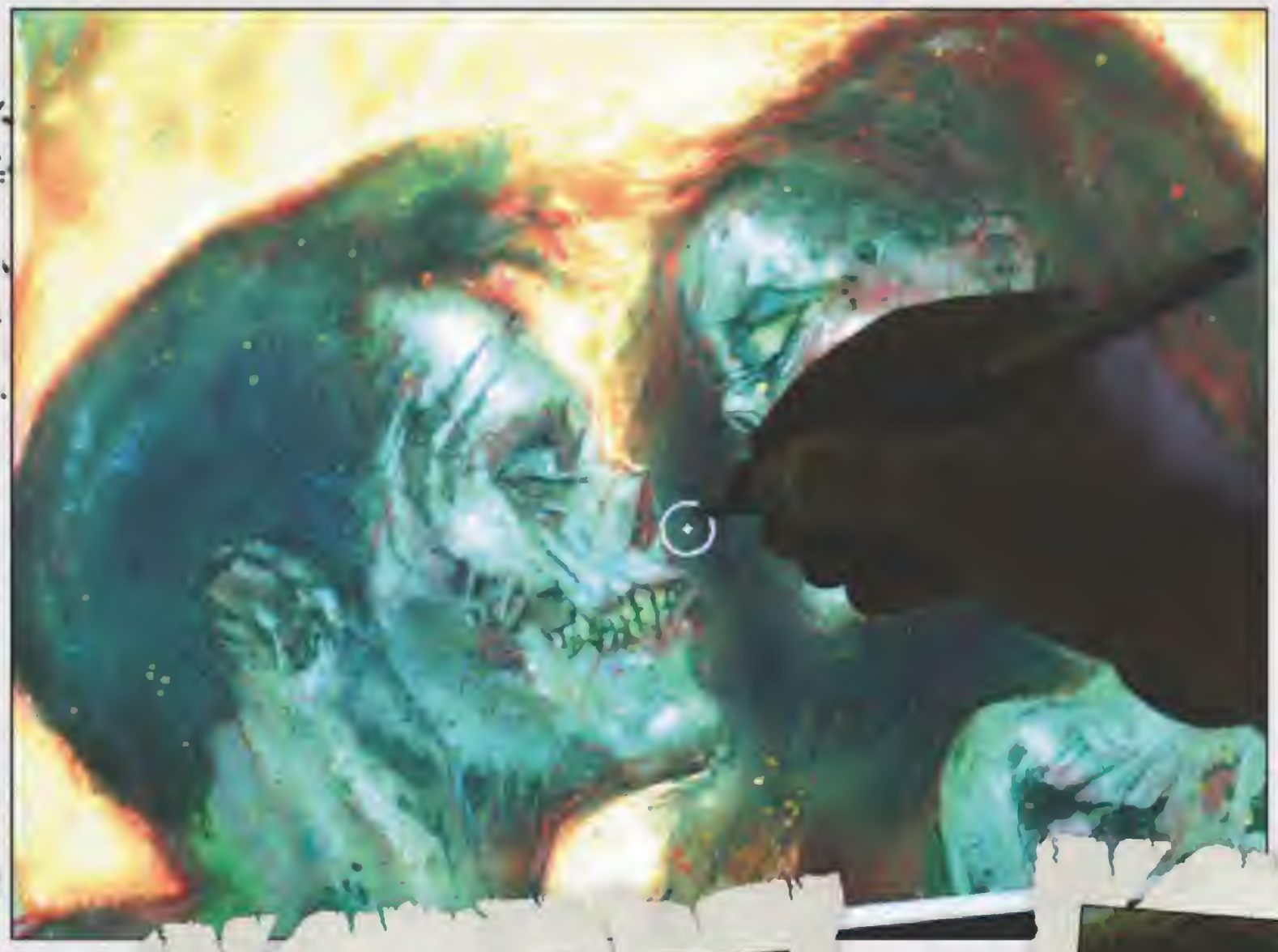
Chapter 4: Zombies & Digital Illustration

Step Seven Add some holes all over the zombies' forms to emphasize the brittle nature of their skeletal bodies. Do this by painting in some shapes with crisp edges, using watered down Mars black. To add depth to these holes, go back in with the black colored pencil and darken the center of the shapes.

Step Eight To increase the intensity of the image, go back in with a paintbrush and add some cadmium red light and Turner's yellow to the fire. Keep your brush strokes splotchy, but make sure they blow in one direction. Then, using diluted cadmium red light and Turner's yellow, spatter some fine drops of paint over the zombies for texture. Now that the illustration is 90% done, scan it into your computer. In Photoshop®, you can quickly and effectively add some eye-popping details and play around with special effects.

Step Nine First experiment with the flames around the two lovers. Then, select the paintbrush tool and go into its options bar. Decrease the diameter of the brush, bring the hardness level way down, and chose a light yellow from the color palette. By doing this, the lovebirds are brought even closer to the foreground.

Step Ten A bright blazing fire would make an excellent backdrop for our zombie lovers. So, increase your brush size and opacity; then choose a warm, bright yellow from your palette. Keep the outer edges of the flames orange to maintain realism. Note that it's still important to remain conscious of the design of your shapes and strokes, even when working on the computer. Then outline the zombies with a hot orange-red to make them vibrate.



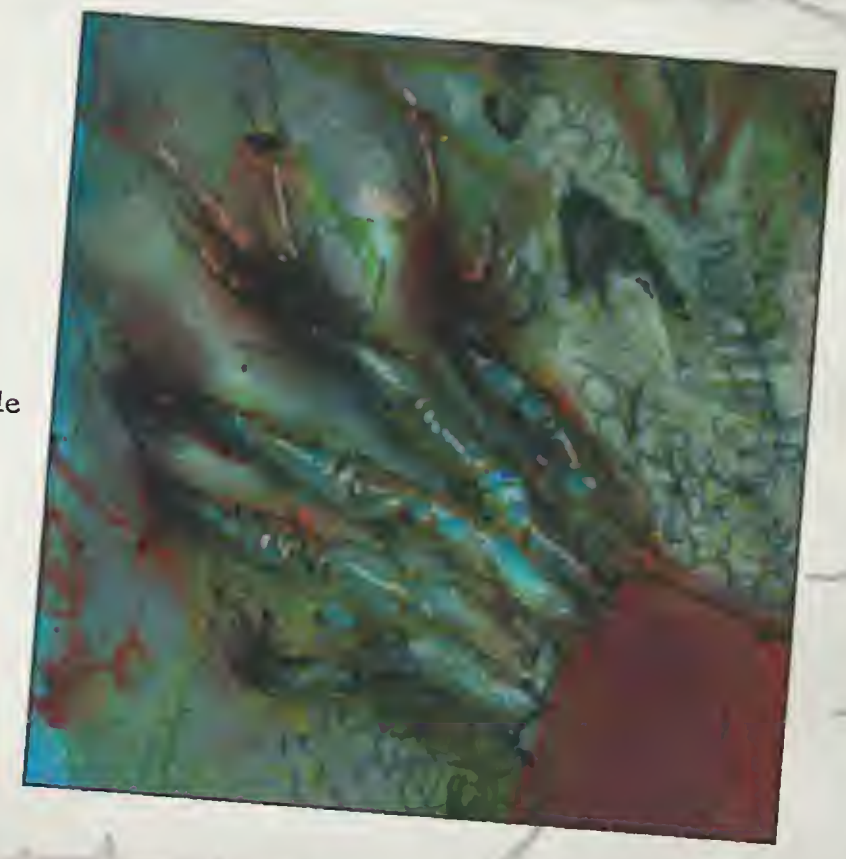
◀ **Step Eleven** Add more yellow to their skin and teeth. When you're a zombie, you don't worry about little things like bad breath or hygiene.

▶ **Step Twelve** For the final step, select the levels option and darken the two characters. This increases the saturation of color and separates them from the flames. This painting is what would be used as a color production sketch or color comp. It conveys the emotions of the characters and story without having to be taken all the way to a finished illustration.

Face The female's red lipstick looks like blood, so to make her as gruesome as possible—and to create a fun play on how lipstick smears during a lusty smooch—use your paintbrush tool and select a fiery shade of red. Make sure that the "hardness" of the tool is soft, then start painting around her mouth. After this, increase the hardness of the brush and the opacity as well, then add some gory blood splatter on her cheeks.

Shoulder Even though our female zombie is showing a lot of skin, she's made almost entirely out of bones. To play up the reflective nature of the bony surface, add some highlights around the edges of the fractured holes.

Hand Most artists think that drawing a hand is both difficult and time-consuming, but all you need are the correct number of fingers and a little indication form. The viewer's eye will accept this because most of the time, we see hands in our peripheral vision—not as the main focus. Still using your paintbrush tool, select a darker red and paint around the fingertips. Then, choose a deep cherry red and increase the opacity. Paint deep holes within the lighter red to show the depth of the wounds she is inflicting on her lover.



Voodoo Queen

For this project we will be creating what's known as a color concept sketch or production sketch, not a finished illustration. This type of comp is used to give a director or producer an idea of character design and environment.

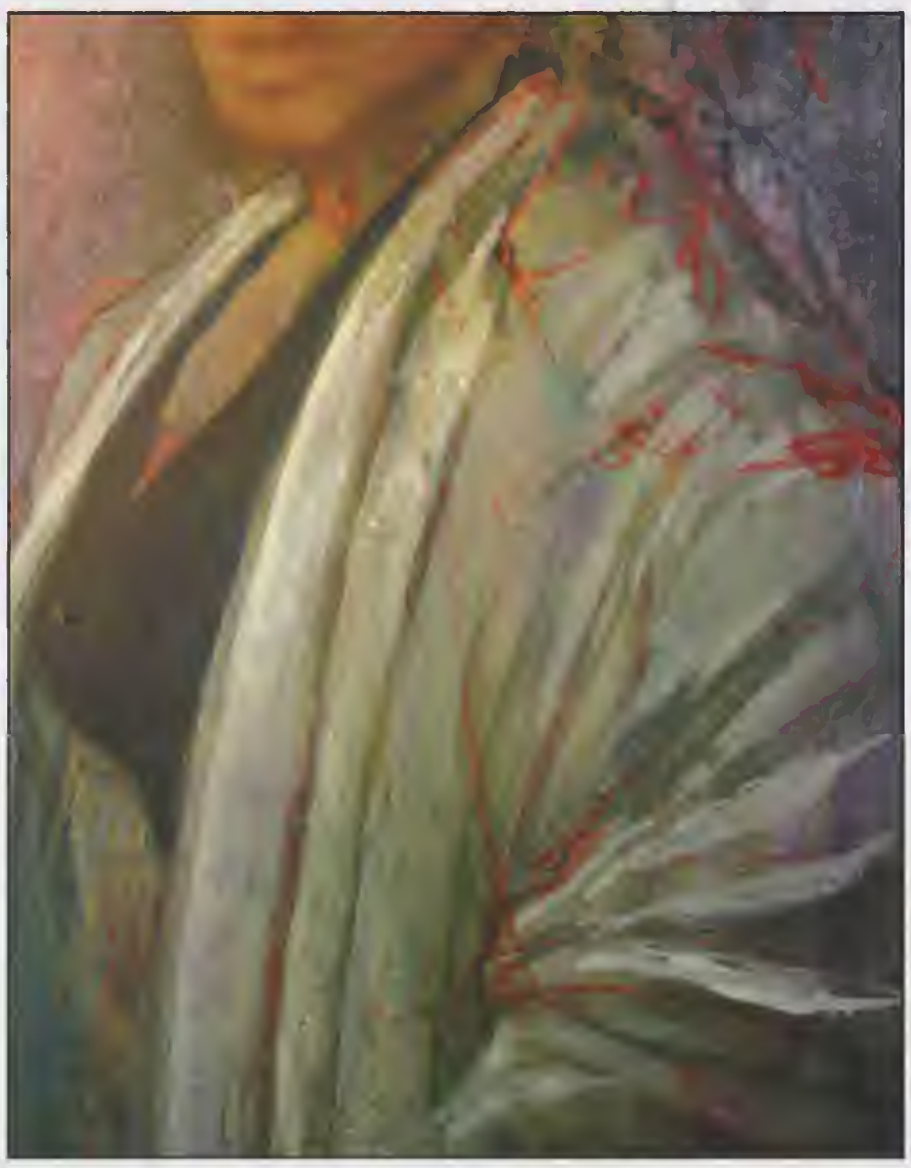
Materials

- Acrylic paints: Mars black, Payne's gray, viridian hue permanent, turquoise deep, cerulean blue hue, cadmium red light, iridescent antique brown, titanium white, cadmium red deep hue, Turner's yellow
- House painting brush
- Palette
- Variety of small acrylic brushes
- Tracing paper (7" x 10")
- Masonite board (8" x 10")
- Workable spray fixative
- An assortment of colored pencils
- Matte medium
- Airbrush (optional)
- Computer system and Photoshop®
- Scanner

Step One To create a voodoo queen, start off with a sketch using red colored pencil over a piece of 7" x 10" tracing paper.

Step Two Now create a sketch of your thumbnail using red colored pencil over a piece of 7" x 10" tracing paper. (You can transfer this sketch; see "Transferring a Drawing" on page 25.) Once you're satisfied with the sketch, make a colored copy of it. Then, take the copy outside and spray it with workable spray fixative. When that dries, wet mount it to a masonite board by taking a big house brush and brushing on a mixture of 50% water and 50% matte medium. This step is crucial because it will allow you to work on a flat, undistorted surface. Once the board is dry, start layering in colors: cool purples and blues for the background, and warmer tones for the voodoo queen. Make sure the colors are heavily diluted with water.

▲ **Step Three** After laying in your washes, bring out an airbrush to create a softer effect and to speed up the process of the initial lay-in stage. Take a little iridescent antique brown mixed with a bit of cadmium red deep hue and airbrush over the face and chest. If you don't have an airbrush, apply thin washes of paint, softly blending in the shadows to create form.



▲ **Step Four** Next, airbrush (or paint) the darker values found in the folds of her robe using combinations of Payne's gray, turquoise deep, cadmium red light, and viridian hue permanent. When you don't have a reference, the key to making these colors believable comes from using colors found in the background. Then, also, imagine what kind of light source is focused on the subject. In this case, we want her to be in a very warm light.

▲ **Step Five** For the highlights and crests of the folds on her robe, mix a little bit of titanium white with a good amount of water and lay it in with a small acrylic brush. This will create a nice contrast between the obvious strokes of the brush and the softness of the airbrush.

Step Six Use a variety of colored pencils to draw the queen's facial features and skin highlights, and to reinforce the design of the turban. Unlike zombies, our voodoo queen's skin is intact, so make sure to keep her features subtle and the colors pastel.

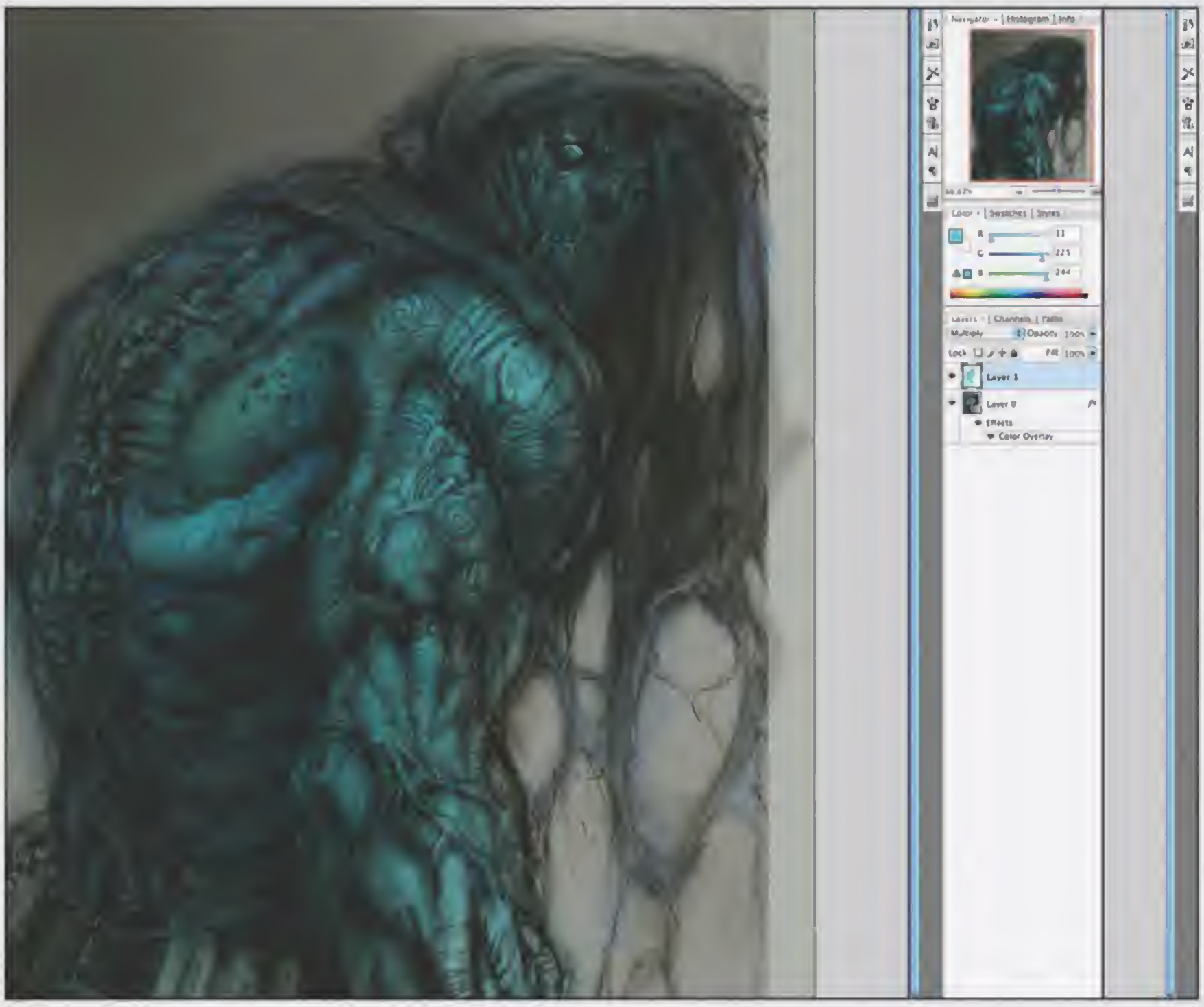
◀ **Step Seven** In this image, we want to communicate the power and magic she possesses, so start to give her exotic tattoos, ornate jewelry, and intricate designs on her robe.

▶ **Step Eight** Finish the tattoos across her face, and then start to deal with the light source. It should originate from a group of candles on the lower left-hand side of the illustration. Taking a small paintbrush, use some Turner's yellow and create graphic flame shapes. To soften these flames and to make them glow, airbrush over them with Turner's yellow or build up thin washes of paint.

◀ **Step Nine** Mix a little Turner's yellow and cadmium red light, and then use a small paintbrush to add this color to the candle flames. Using the same mixture, fill the airbrush and lightly mist the flames again (or apply thin layers of paint). Then, use these warm colors to brighten the turban and all the areas that would be hit by the candlelight. You can also add some extra mystical jewelry by quickly indicating shapes with a very small brush. Just hit these shapes with warm highlights to finish them off.

▲ **Step Ten** Darken the robe so it's closer to the value of the background. Use turquoise deep, cerulean blue hue, and a little Mars black. Lightly spray these colors over the fabric with the airbrush or build up thin washes of paint.

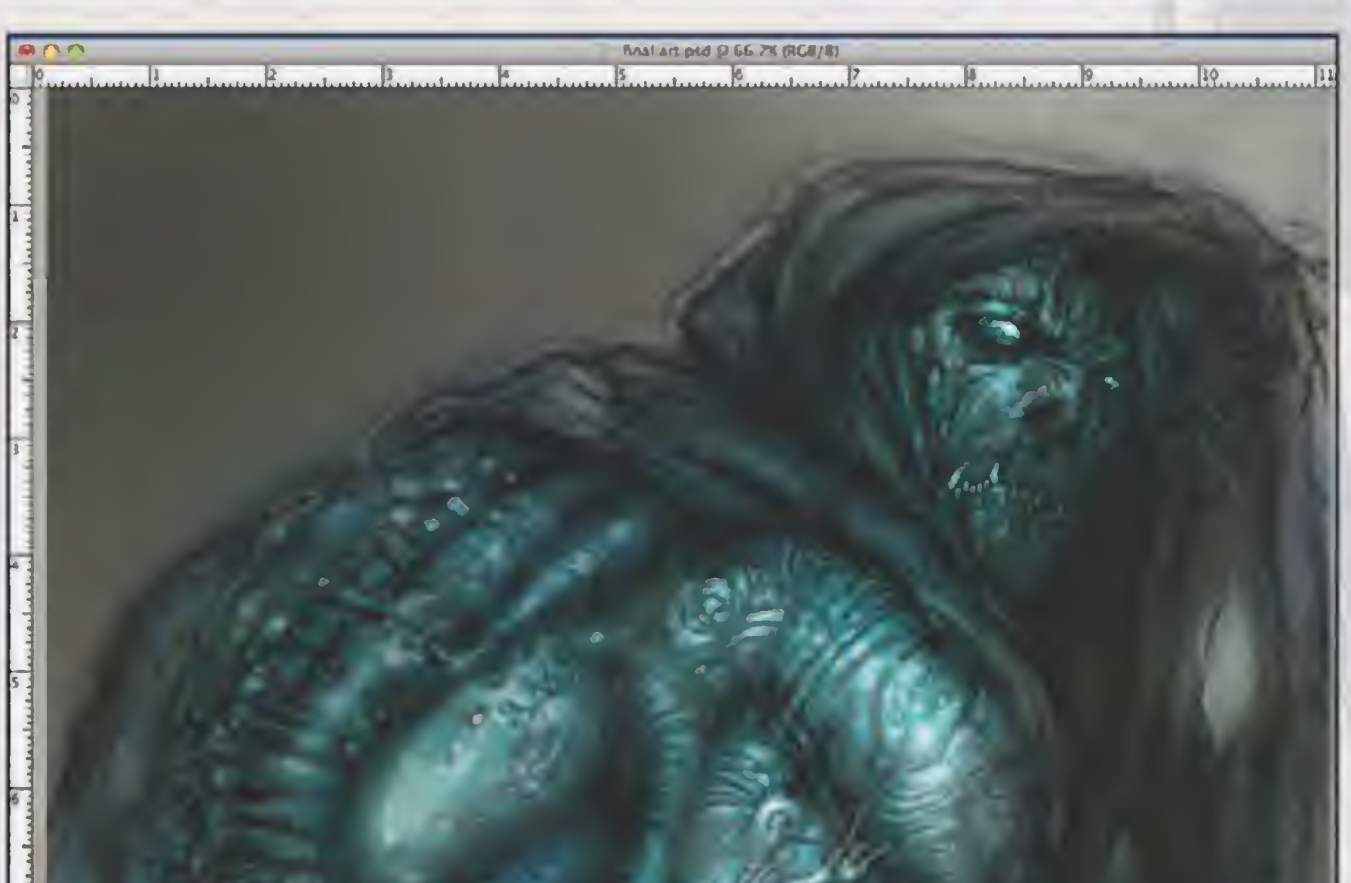
▶ **Step Eleven** Once you're finished with hand-painting the illustration, scan it into Photoshop. At this point, we'll start adding a demonic skull emerging from the wisps of candle smoke. Begin by defining shadow shapes found in a normal human skull. Then, take the brush tool and adjust the diameter to size. Pick a dark indigo color from the palette and start drawing in the shapes. We will not be using layers for this illustration.



Step Four For more saturation, select your levels and darken the whole image by about 10%. Next, select a magenta color that will harmonize with the teal, and add a bit of it to the zombie's tattered hood.

Step Five Once satisfied with your values and tone, move on to the highlights. Accent the dimensions of the zombie assassin's anatomy by selecting the eraser tool. Bring the opacity and hardness down to about 20% and adjust the diameter to size. Then, slowly lighten the centers of the forms.

Step Six Repeat the process used in Step Five for the zombie's eyes and face.



Step Seven Now, we'll make the veins more prominent by following them with a darker shadow underneath. Remember to keep the veins wrapped around the forms of his muscles to make them look believable. Soften the zombie ever so slightly by selecting the dodge tool and brightening the shoulder. Next, choose the blur tool and click the "lighten" mode. Keep the strength at about 50% and use it to go over the whole zombie.

◀ **Step Eight** Next, we'll add some unique markings to our undead assassin, creating designs that mimic bloody wounds. First, chose a bright red. Then, using the paintbrush, begin to draw some zigzag lines, making sure that they follow the zombie's anatomy. After this, give the lines a slight shadow by selecting a red that is a few values darker. Make his veins look like they are about to burst out of his skin by coloring them red as well.

◀ **Step Nine** Then, repeat the process in Step Eight. Add some tribal-esque designs to the zombie assassin's face and forehead.

▶ For the final touch, add the hint of a futuristic gadget to his belt, revealing that this zombie is both dangerous and technologically savvy. With a bright yellowish green, use the brush tool and keep the opacity and hardness set on high. Then, just stroke in a few quick shapes and add some reflected light to his elbow and forearm, weighting down the zombie and balancing the composition.

A ZOMBIE MOVIE FEST

To get in the spirit of things, consider hosting your own zombie movie fest. Invite a group of friends over for an evening or a weekend. The list below contains films that contributed to our modern day monster. Don't forget to provide snacks. You don't want your pals to end up brain dead and lethargic. Neighbors might mistake them for zombies.

White Zombie: 1932 by Edward and Victor Halperin
Ouanga: 1936 by George Terwilliger
Revolt of the Zombies: 1936 by Victor Halperin
I Walked with a Zombie: 1943 by Jacques Tourneur
The Last Man On Earth: 1964 by Sidney Salkow
Night of the Living Dead: 1968 by George Romero
The Return of the Living Dead: 1985 by Dan O'Bannon
Dawn of the Dead: 1978 by George Romero
Day of the Dead: 1985 by George Romero
Braindead: 1992 by Peter Jackson
Dellamorte Dellamore: 1994 by Michele Soavi
Land of the Dead: 2005 by George Romero
Shaun of the Dead: 2004 by Edgar Wright
Dead Set: 2008 by Yann Demange